

# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 1

MARCH 1936

By mail to any address  
25c. per year

WE announce a most important new society this month — *The English Music Society*. Three volumes of this society are now in preparation. One devoted to the works of Henry Purcell, one to the works of Arnold Bax, and one to examples of the work of the English Madrigalists. Subscriptions are now being accepted for the first volume, which will contain 3–10-inch discs and 5–12-inch discs devoted to the works of the great English composer, Henry Purcell.

This unique album contains: nine four-part Fantasias, the *Fantasia upon One Note*, the *Golden Sonata*, a beautiful sacred song, two delightful secular songs, and a couple of amusing and unpublished catches. W. Rimington in *Rimington's Review* (London) comments upon this interesting album, in part, as follows:

"The English Music Society's volume is packed with great music and moreover shows four distinct facets of Purcell's art. . . . It is difficult in this limited space to do justice to these pieces (the Fantasias), to their melodic and harmonic beauty, to the remarkable art and craftsmanship that made them. There is, as far as my experience goes, no music like them either in texture or content. Their beauty, it seems, is of our day rather than of Purcell's. In performance they are difficult in the extreme—they present the players with problems of balance and phrasing that make many a Beethoven quartet seem plain sailing.

"Mangeot, whose work as a researcher, editor, and good influence on English musical life has never been sufficiently recognised, knows more about these Fantasias than any man alive, and he has led his quartet (International String Quartet) to performances that could not be equalled by any team in the world.

"Next in importance are Keith Falkner's (baritone) contributions. . . . All three songs are rightly accompanied by 'cello and harpsichord, and after hearing them no man of taste will ever tolerate pianoforte accompaniments for Purcell songs. Falkner's singing in these three sides makes nearly every other British singer seem a mere amateur.

"The remaining three sides are devoted to an admirable performance of the *Golden Sonata* by Isolde Menges (violin) and William Primrose (violin) with viola da gamba and harpsichord, and a couple of roystering catches."

The price of this album is \$17.50 (postpaid within U. S. A.). The publishers of this bulletin have been authorized to accept subscriptions, which should be mailed to reach them not later than March 31st—deliveries early in April. A subscription blank is enclosed with this issue for the convenience of those who are interested.

Renewals and new subscriptions have been pouring in during the last month in such quantities that it has been impossible for us to check our mailing list. We are therefore carrying over all of our subscribers for this month, whether they have renewed their subscriptions or not. We cannot continue this practice beyond this month, so if you have not as yet renewed your subscription, you should do so at once in order that you will not miss any issues.

We have just received a note of protest from International Records Agency, Richmond Hill, N. Y. Mr. A. J. Franck, the proprietor, states that: "The current issue (February, 1936), of *The New Records* gives Compton Mackenzie credit for 'discovering' the Brazilian Victor



records 11212 and 11213 (Brazilian Quartet by Villa-Lobos). Those records date to 1932 or 1933. IRA bulletined them within a few weeks of their release . . . and made deliveries months before Mackenzie . . . went on his trip to Brazil."

Mr. Franck requests that we give an American concern credit. We are very happy to do it. Here it is, Mr. Franck!

## ORCHESTRA



**Arnold Zemachson: Chorale and Fugue in D Minor, Op. 4.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. Three sides and **Johann Strauss: Voices of Spring—Waltz.** Vienna Philharmonic Orchestra conducted by Georg Szell. 2-12" discs (V-8924 and V-8925). \$2 each.

For information concerning this composer and his *Chorale and Fugue in D Minor*, we have turned to the note which he supplied for the program for the first performance of the work, which was given by the Philadelphia Orchestra under Stokowski on November 21, 1930. Arnold Zemachson was born in a small town in the province of Vilna (formerly Russia) in 1892. His father, Simon Zemachson, was a highly gifted composer in the Jewish liturgical field, and was widely known as such. Arnold Zemachson studied with the German theorist, Professor Grim, and with Professor Malkin, who at the time was the director of the Vilna Royal Music School. In 1910, Zemachson came to America, at which time he took up the study of orchestration, and since 1915 has devoted his time to composition.

Zemachson has written many works in virtually all the large forms. Thus far they remain in manuscript. Among these works, in addition to the present *Chorale and Fugue in D Minor*, are a sonata for piano, a string quartet, and a cantata for mixed chorus, tenor solo, and orchestra entitled *On the Destruction of Jerusalem* by Titus (based on a poem by Lord Byron).

Concerning the *Chorale and Fugue in D Minor*, it may be said that this is a composition worked out in the strictest polyphonic style. The Chorale subject is original. The work was begun in 1926, and was completed at the end of that year. The composition is dedicated to Leopold Stokowski. The present work appeared on the program of the Philadelphia Orchestra again during the 1934-1935 season; this time under the direction of the conductor who here records it.

We found the orchestration of this heavily scored work quite interesting, and we believe that most music lovers will enjoy listening to this pair of well recorded discs.

**Harl McDonald: Rhumba** (from *Rhumba Symphony*) and **Dance of the Workers** (from *Festival of the Workers—Suite*). Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-8919). \$2.

This disc introduces the young American composer, Harl McDonald. Mr. McDonald was born near Boulder, Colorado, July 27, 1899. Piano practice began at the age of four, under his mother's guidance, and composition began at seven. After study with various American teachers, the young McDonald went to Germany for further instruction. It was there, in 1922, that his first Symphonic Fantasy, *Mojave*, was performed. Since his return to America, he has devoted considerable time to teaching both piano and composition, and at present is occupied with this work at the University of Pennsylvania in Philadelphia. During the last six years his compositions have included two string trios, a string quartet, a set of variations for orchestra, a rhapsody for orchestra, a suite for dramatic soprano and strings, *Festival of the Workers*, *Rhumba Symphony*, several choral works, and a number of smaller compositions.

The *Festival of the Workers* and the *Rhumba Symphony* have both been played by the Philadelphia Orchestra under Stokowski, the former in 1934, and the latter during the following year. Both works were moderately well received. This disc will give an opportunity to music lovers everywhere to hear samples of the work of this industrious young American composer. The recording is Victor's best.

**Pienné: Giration—Ballet.** Soloists of the Colonne Orchestra, Paris, conducted by Pienné. 1-12" disc (C-68432D). \$1.50.

(This annotation is reprinted from the September, 1934, issue. It appeared in this place when the imported recording of this work was reviewed.)

This charming music written and directed by Gabriel Pienné is most felicitously performed by eleven soloists from the composer's own orchestra, the Concerts Colonne. The work is scored for the following instruments: solo violin, second violin, viola, violoncello, contrabass, flute, clarinet, bassoon, trumpet, trombone and piano. It appears that M. Pienné is greatly interested in the development of the ballet throughout France, and that he wrote this work especially to be recorded on phonograph records so that the performance of this ballet might easily be given throughout the country at places where it would be impossible to secure musicians capable of playing the musical score. Apart from this use, we predict that many of these records will find their way into the homes of those who will be attracted by this sprightly and fascinating composition, and will want a copy just for the pleasure of listening to the music of this unusual combination of instruments. The reproduction is first class.



**Mendelssohn: Symphony No. 4 in A Major, Op. 90 (Italian).** Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-8889 to V-8891) in album. Victor Set M-294. \$6.50.

There is no question but that this magnificent recording by the Boston players, under the spirited direction of Koussevitzky, simply overshadows the former versions to such an extent that they do not need to be considered in the review of this item. This is happy, joyous music, and Koussevitzky must have been in a fine frame of mind when he conducted this recording, for the results surely indicate it. We do not remember when we have been so thrilled with a recorded performance as we are with this one. Lose no time in hurrying to your dealer's shop to listen to this outstanding album set.

**Berlioz: Funeral March for the Last Scene of "Hamlet."** London Philharmonic Orchestra conducted by Sir Hamilton Harty. 1-12" disc (C-68429D). \$1.50.

(This annotation is reprinted from the February, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is an unusually attractive disc—Berlioz at his best. A truly dramatic masterpiece with the composer's striking orchestration in evidence. This disc is a very valuable addition to the library of recorded music, and will be warmly welcomed by the musically discerning. Sir Hamilton gives a good performance, and the recording is splendid.

**Delius: Hassan—Serenade.** One side and **Tschaikowsky—arr. Mulder: None But the Weary Heart.** Albert Sandler and his Orchestra. 1-10" disc (C-DB1616). \$1.

Of course this isn't Beecham's performance of the *Serenade* from *Hassan* which is contained in the first volume of the Delius Society, but it is a very fair rendition, and will probably be welcomed by a large number of music lovers who did not subscribe for the society set. The Tschaikowsky item is just another recording of this popular tune. The reproduction is very good.

**Debussy: Iberia.** Five sides and **Debussy—orch. Coppola: La Soirée dans Grenade.** Paris Conservatory Orchestra conducted by Piero Coppola. 3-12" discs (V-11888 to V-11890) in album. Victor Set M-77. \$5.

This recording will take the place of the earlier one, also under Coppola's direction. It is being issued by Victor in this country under the same album number (M-77). The sixth side of the present set contains *La Soirée dans Grenade*, instead of *L'Isle Joyeuse* which occupied that position in the earlier album. Finer reproduction, and what seems to us more careful rehearsing, make the present version very much more desirable.

**Strawinsky: Fire-Bird—Suite.** Five sides and **Szostakowicz—trans. Stokowski: Prelude in A Flat.** Philadelphia Orchestra conducted by Leopold Stokowski. 3-12" discs (V-8926 to V-8928) in album. Victor Set M-291. \$6.50.

Victor is continuing with its policy of re-recording the earlier sets of the Philadelphia Orchestra, using the new higher fidelity recording technique. This new version of the *Fire-Bird* gives us a fine example of what can be accomplished with Victor's new method of recording.

**Tschaikowsky—arr. Benedict: None But the Lonely Heart.** One side and **Heykens: Song of Paradise.** Marek Weber and his Orchestra. 1-10" disc (V-25228). 75c.

Sentimentality *a la* Marek Weber! Soft lights and fair ladies and this music—of course, you must be in the mood for it—if you are, you will find this little disc superb. Of course, if you are not, pass it by.

**Verdi: Aida—Grand March.** One side and **Elgar: Pomp and Circumstance March No. 1 in D.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11885). \$1.50.

The Boston "Pops" Orchestra certainly goes to town with these two numbers. Plenty of spirit and fine recording are features of this disc.

## CONCERTO



**Bach: The Brandenburg Concertos.** Adolf Busch (Violin) and the Busch Chamber Players; Evelyn Rothwell (Oboe), Marcel Moyse (Flute), Aubrey Brain and Francis Bradley (Horns), George Eskdale (Trumpet), Rudolf Serkin (Piano), other soloists unnamed. 14-12" discs (C-LX436 to C-LX449) in two albums. \$28.

During the present season in London, one of the outstanding musical events was a pair of concerts at which the Busch Chamber Players performed all six of the Brandenburg Concertos. Press and public were unanimous in their praise. Fortunately Columbia seized the opportunity, and brought the ensemble to the studio for a recording engagement. These two albums are the result.

It is, of course, an advantage to have these pieces played by one group under the direction of one person, which has not been possible in recorded form until this time. And when we have them recorded by the outstanding artists whose names appear above, under the superb direction of Adolf Busch, we have a set of discs that should cause more than a mere ripple on the usually calm sea of lovers of the immortal Bach. From the reports which we have received from England, where the recording was released shortly before the first of the year, we learn that a very large number of these sets has been sold. This, we feel, is quite remarkable, considering the necessarily high price of the item. Fourteen



records cost a lot of money in any country. However, in this country there are still a few people who can afford twenty-eight dollars for a set, and will strain a point if necessary, provided the excellence of the recording warrants it. We believe that this is just such an item and that it will be added to many collections here in U. S. A.

**Beethoven: Concerto No. 5 in E Flat Major, Op. 73.** Walter Gieseking (Piano) and the Vienna Philharmonic Orchestra conducted by Bruno Walter. Nine sides and **Bach: Partita No. 1 in B Flat Major**—Menuets 1 and 2, and Gigue. Walter Gieseking (Piano). 5-12" discs (C-68397D to C-68401D) in album. Columbia Set No. 243. \$7.50.

When this set of discs came to the studio, we again compared it with Victor's recording by Artur Schnabel, and then we looked up our review of the imported pressings which appeared in our issue of February, 1935. After considering the matter carefully, we came to the conclusion that our opinion of these two sets has not changed one iota, and so we are reprinting the review just as it appeared in our previous issue.

"Walter Gieseking has a great host of admirers in America and we are sure that they will wish to hear his performance of *The Emperor*. Some of them may prefer it to the Schnabel recording on Victor, but for our part we are entirely satisfied with Mr. Schnabel's performance, and we feel that the Victor reproduction is definitely superior. Mr. Gieseking has the benefit of the masterful direction of Bruno Walter, and it may be properly contended that the balance between the solo instrument and the orchestra on the Columbia discs is more perfectly maintained. Undoubtedly each set will have its champions, so if a recording of this work is not included in your library, by all means hear both versions before you make your decision."

**Vieuxtemps: Concerto No. 4 in D Minor, Op. 31.** Jascha Heifetz (Violin) and the London Philharmonic Orchestra conducted by John Barbirolli. 3-12" discs (V-8913 to V-8915) in album. Victor Set M-297. \$6.50.

There is little question but that Henri Vieuxtemps (1820-1881) was first and last a violin virtuoso. Composing, as far as he was concerned, was largely the writing of music that would give him further opportunity to display his spectacular technique. However, in this concerto, he has given us some music that is indeed very pleasant to listen to, and from which most of us will get a real thrill. Heifetz makes the most of his many opportunities in this work, which is so dear to the hearts of most concert violinists. If we will just listen to these discs, without too much thought of the music as music, we will all most likely spend as pleasant a twenty minutes as we have spent in quite a long time. The recording is excellent.

## OPERA



**Gluck: Orpheus.** Abridged version, sung in French. Alice Raveau (Contralto), Germaine Feraldy (Soprano), Jany DeLille (Soprano) and the d'Alexis Vlassoff Russian Choir, with the Orchestre Symphonique (of Paris) conducted by Henri Tomasi. 8-12" discs (C-LX425 to C-LX432) in album. \$16.

We doubt if anyone can help but feel that this recording of "Orpheus" (*Orfeo ed Euridice*) is a well rounded performance of high quality. The soloists are excellent; the *Orpheus* of Alice Raveau (contralto) is outstanding. The chorus is highly satisfactory, although perhaps a little weak in sopranos. The direction of Henri Tomasi is beyond cavil; he doubtless knows the opera thoroughly and is giving his best to this performance. To many of us, who feel that operatic performances of this vintage are dull and uninteresting, this splendid recording will be a revelation. We approached the playing of these eight discs with the feeling that here was an irksome task that had to be done, and before we had finished three sides, we found ourselves beaming with real enjoyment. Perhaps you too will have the same experience. In any case, it is worth trying. The reproduction throughout is of the best.

**Mozart: Die Zauberflöte** — O Isis und Osiris (Act 2). Alexander Kipnis (Bass) and chorus, with Berlin State Opera Orchestra conducted by Clemens Schmalstich. One side and **Mozart: Die Entführung aus dem Serail**—Wer ein Liebchen hat Gefunden (Act 1). Alexander Kipnis (Bass) with Berlin State Opera Orchestra conducted by Erich Orthmann. 1-10" disc (V-1738). \$1.50.

Mr. Kipnis, he of the gorgeous bass voice, makes excellent recordings of these two Mozart arias. This is a grand disc, one that just cannot help but warm the heart of any real lover of fine singing. The reproduction is entirely satisfactory.

**Wagner: Tannhauser**—Elisabeths Gebet (Act 3). Kirsten Flagstad (Soprano) with orchestra conducted by Hans Lange. 1-12" disc (V-8920). \$2.

On this disc we have Kirsten Flagstad at her best—add to that Victor higher fidelity recording—and we have a record that should be cherished by everyone.

**Rossini: Il Barbiere di Siviglia**—Una Voce Poco Fa (Act 1). Lily Pons (Soprano) with orchestra conducted by John Barbirolli. 1-12" disc (V-8870). \$2.

If *Una voce poco fa* appeals to you, this is probably the best all around recording available. Miss Pons is in good voice and the reproduction is highly satisfactory.



**Berlioz: Les Troyens a Carthage**—Inutiles Regrets and En un Dernier Naufrage (Act 3). Georges Thill (Tenor) with Chorus and Orchestra conducted by Eugene Bigot. 1-12" disc (C-9098M). \$1.50.

(This annotation is reprinted from the August, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

Georges Thill is nothing less than magnificent in these selections from Berlioz's final opus, which the composer hoped would be his masterpiece, but which failed to achieve even mediocre popularity. This is an unusually fine recording and well worth investigation.

**Verdi: Otello**—Duet Act I—Già nella notte densa; Ed io veda. Claudia Muzio (Soprano) and Francesco Merli (Tenor) with orchestra conducted by Molajoli. 1-12" disc (C-9100M). \$1.50.

Here is another example of the fine operatic recording that is now being done in Italy. Columbia should have no hesitancy in making such records available here in America where so few operatic recordings are now being produced. We are sure that they will be welcomed by a substantial number of music lovers.

## PIANO



**Beethoven: Andante Favori in F Major, Op. 170.** José Iturbi (Piano). 1-12" disc (V-11670). \$1.50.

Regarding this work, we find this interesting information in Thayer's *The Life of Ludwig van Beethoven*:

"In the one (sonata) in C Major, Op. 53, there was a long Andante. A friend of Beethoven's said to him that the Sonata was too long, for which he was terribly taken to task by the composer. But after quiet reflection Beethoven was convinced of the correctness of the criticism. The Andante was therefore excluded and its place supplied by the interesting Introduction to the Rondo which it now has. A year after the publication of the Sonata it also appeared separately (Op. 170). . . . Because of its popularity (for Beethoven played it frequently in society) he gave it the title 'Andante favori.'"

Iturbi may not be the perfect Beethoven interpreter but he does fairly well with this work, and as this disc will be selected for the music that is on it rather than for the artist who performs it, we believe that it will have a ready sale. The reproduction of the piano is satisfactory. The label on the copy of this disc at hand gives the opus number as 35. This is, of course, an error, and Victor will correct it on future pressings of this record.

**Stravinsky: Serenade in A for Piano.** Igor Stravinsky (Piano). 2-10" discs (C-17051D and C-17052D). \$1 each.

Mr. Stravinsky shows us which way he is going on these little discs. Mildly interesting for those who are interested in his work—to others, it is of little value. The recording is satisfactory.

**Brahms: Intermezzo, Op. 117, No. 1 and Intermezzo, Op. 117, No. 2.** Eduard Erdmann (Piano). 1-12" disc (PA-E11287). \$2.

We have here the first two of the three intermezzi that make up Opus 117. The H. M. V. catalogue still lists an early recording of the first by Harold Samuel, which we do not recall having heard; otherwise we know of no other records of these charming little pieces. We feel that Eduard Erdmann has given us a most excellent performance on this disc, and it is very likely that most Brahms enthusiasts will be highly pleased. The reproduction of the piano is particularly good.

**Bach—arr. Cohen: Choral Preludes—Sanctify Us By Thy Goodness and Beloved Jesus.** Harriet Cohen (Piano). 1-10" disc (C-17053D). \$1.

Columbia makes available this month a record that has been a favorite with many since its release in England last spring. You will find that Harriet Cohen's own arrangements of these beautiful Bach preludes make as lovely a little disc as one will come across in many a day. The reproduction is highly satisfactory.

## VIOLIN



**Sarasate: Zigeunerweisen, Op. 20.** Efrem Zimbalist (Violin) with piano accompaniment by T. Saidenberg. 1-12" disc (C-9101M). \$1.50.

Now we can compare the present performance with the Elman version which has been on the Victor list for some time. Of course, the Elman record costs fifty cents more, but in our opinion it is worth it. Perhaps you won't think so—better hear both discs before you decide.

**Wieniawski: Polonaise in A Major, Op. 21.** Henri Temianka (Violin) with piano accompaniment. 1-12" disc (PA-E11288). \$2.

Temianka (a product of Scotland—strange as it may seem from the name) plays this highly gymnastic Wieniawski piece with fine spirit and perfect technique. The music itself is of no importance, but the performance is spectacular to say the least. The recording is very good.



## CHAMBER MUSIC



*bi*  
**Montéclair**—arr. H. Casadesus: *Les Plaisirs Champêtres*. La Société des Instruments Anciens: Henri Casadesus (Viola d'Amour), Marius Casadesus (Quinton), Lucette Casadesus (Viola da Gamba), Maurice Devilliers (Bass Viol) and Regina Patorni-Casadesus (Clavichord). 2-12" discs (C-68430D and C-68431D) in album. Columbia Set No. 248. \$3.

Michel Pinolet de Montéclair was born at Chaumont in 1666 and died at St. Denis near Paris in 1737. He was a distinguished teacher of the violin, the author of a valuable *Méthode* published in 1720, a double-bass player in the Opéra orchestra, and the composer of two stage works, as well as a number of cantatas and chamber music pieces. The present work, a rustic dance suite, does not appear on any of the available lists of his works, and is probably in the exclusive possession of the Casadesus family.

This attractive pair of discs have been favorably known to those who specialize in music of this period since their release in France several years ago. This item is a valuable addition to Columbia's domestic catalogue, and will be welcomed by those who did not know of its existence before.

**Haydn: Quartet in C Major, Op. 76, No. 3** (*The Emperor*). Seven sides and **Haydn: Quartet in D Minor, Op. 76, No. 2**—Andante. Léner String Quartet. 4-12" discs (C-68421D to C-68424D) in album. Columbia Set No. 246. \$6.

A complete recording of this most popular of all the Haydn quartets that would be generally available (this item is included in Volume IV of the Haydn Quartet Society), has been anxiously awaited by all collectors of chamber music. This version by the Léners is therefore very welcome, and we are delighted to say that we feel that it will be found fully satisfactory by everyone. This group of experienced players attack the work with confidence and with just the proper verve. The reproduction of this delightful music is well up to Columbia's usual high standard.

## ORGAN



**Paderewski: Minuet** (Op. 14, No. 1). One side and **Beethoven: Minuet in G**. Jesse Crawford (Organ). 1-10" disc (V-25167). 75¢.

Two old timers skillfully arranged for movie organ. If you like your music dished up in this style, you'll think this record simply grand. The recording is particularly good.

## VOCAL



**Quilter: It Was a Lover and His Lass and Come Away Death**. Mark Raphael (Baritone) accompanied by R. Quilter (Piano), F. Grinke (Violin), M. Gilbert (Viola) and H. Withers (Cello). 1-10" disc (C-DB1598). \$1.

Roger Quilter's musical settings for these two well known Shakespeare songs nicely rendered by Mark Raphael (baritone). They are really charming to listen to, and the reproduction is excellent. The instrumental quartet accompaniment is a pleasing feature of this disc.

## BAND



**Sousa: Liberty Bell**—March. One side and **Moret: Hiawatha**—March. The Band of H. M. Coldstream Guards conducted by Lieut. J. C. Windram. 1-10" disc (V-25229). 75c.

Two American numbers that were popular years ago, played by England's crack band. For what reason, we haven't the slightest idea. Perhaps school children will enjoy marching out to play to these well worn tunes. That is the only use we can think of for this one.

**Ganne: Marche Lorraine** and **Dupont: Marche Alsacienne**. Band of the Garde Republicaine conducted by Pierre Dupont. 1-10" disc (C-2155M). 75c.

Two typical military marches played by France's most famous band. Plenty of spirit and fine recording are features of this disc.

## MISCELLANEOUS



**Ferroud: Trois Pieces Pour Flute**. Marcel Moyse (Flute). 1-12" disc (C-68433D). \$1.50.

This work for flute unaccompanied, by the important young French composer, Pierre Octave Ferroud (see page 3, *The New Records*, July, 1935, for biographical note), will only be of interest to students of that instrument. We can hardly imagine anyone else getting much enjoyment from listening to seven minutes of unaccompanied solo flute playing, no matter how interesting the music itself might be. M. Moyse is the outstanding flautist of France, and the reproduction of his instrument is just about perfect.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



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APRIL 1936

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WE have always hesitated to recommend a non-metallic needle. A number of them have been placed on the market from time to time, and each of them has won some friends, and also some enemies. Several years ago we began to import B.C.N. needles (a specially treated thorn), because of the demand we had for them. Some folks discovered them upon their trips abroad, and others read of them in foreign magazines. Since that time the demand for them has been growing steadily, without any particular effort on our part. The number of packages which we are selling each month is astounding. Of course, nearly everyone wishes a needle that cannot possibly wear his records. And we suppose that if one is available that gives a good quality of reproduction, and is economical, in that it may be easily re-sharpened, it just naturally will appeal to a large number of people.

Because of the foregoing, we do not hesitate to recommend the B.C.N. needle. The one most called for is the style suitable for use with electric pick-ups. It is packed in two size packages; one containing 5 needles at 35¢, and one containing 12 at 75¢. Special B. C. N. needles for use with acoustic instruments are available in medium and loud tone, packed in similar packages at the same prices. These prices include postage to any point in the world. A sharpener which will take care of all styles is available at \$1.50 (postpaid).

In our January, 1936, issue we announced Victor's new electric phonograph, model R-95. We stated that we would ship it to anyone on a five-day approval basis upon receipt of its price, \$49.95. Orders came in from all parts of the country — California, Tennessee, Michigan, and, of course, from most of the states nearby. Each instrument was sent on approval and not one of them was returned. This convinces us that this little instrument is just what a great many people have been waiting for, and upon checking this with Victor, we find that the first lot manufactured was thought sufficient to take care of the demand for at least six months, but that it was disposed of within less than sixty days. A new shipment has just been received and so if any of our readers are unable to secure one of these splendid little instruments from their local dealers, we shall be glad to ship them one upon the five-day approval plan mentioned above.

Just as we go to press, we receive word that Victor has re-recorded the Brahms Symphony No. 1, in C Minor, by the Philadelphia Orchestra, under the direction of Leopold Stokowski. Victor feels that this is the finest orchestral recording it has made to date, and that it is of sufficient importance to be given a special release. It will be available April 1st. The set consists of five 12" discs in album. Price, \$10 (postpaid in U. S. A.).



## ORCHESTRA



**Debussy: Printemps**—Suite Symphonique. Three sides and **Debussy**—orch. Coppola: **Cloches a Travers les Feuilles**. Orchestre de la Société des Concerts du Conservatoire conducted by Coppola. 2-12" discs (V-DB4985 and V-DB4986). \$2.50 each.

This interesting pair of discs makes available for the first time in recorded form Debussy's symphonic suite *Printemps*. This work dates from 1887, and was composed during Debussy's term at the Villa Medici as a Prix de Rome laureate. It was originally a symphonic suite for orchestra and chorus; the version which Coppola uses for this recording is Henri Büsser's arrangement for orchestra without chorus, which was published in 1913.

It is interesting to note what the staid members of the Académie thought of the work of the young composer when the manuscript was sent to them upon its completion. From the official report of the permanent secretary we learn that:

"M. Debussy has sent in, as his second year's work, a symphonic piece in two parts, entitled: 'Printemps' . . . Certainly, M. Debussy does not transgress through dullness or triteness. On the contrary, he shows a rather over-pronounced taste for the unusual. His feeling for musical color is so strong that he is apt to forget the importance of accuracy of line and form. He should beware of this vague impressionism which is one of the most dangerous enemies of artistic truth. The first movement of M. Debussy's symphonic work is a kind of prelude—an *adagio*. Its dreamy atmosphere and its studied effects result in confusion. The second movement is a bizarre, incoherent transformation of the first, but the rhythmical combinations make it somewhat clearer and more comprehensible. The Academy awaits and expects something better from such a gifted musician as M. Debussy."

And now we have an adequate recording of *Printemps*, so we may readily appraise the work for ourselves.

**Lapham: Mihara Yama**. Victor Symphony Orchestra conducted by Claude Lapham. 1-12" disc (V-11895). \$1.50.

Claude Lapham was born at Fort Scott, Kansas, in 1890. He studied both violin and piano at an early age and later (1922) he continued his studies at the Juilliard School of Music in New York. In 1929, Mr. Lapham went to Europe for further study, and following this we find him in Japan, where he made an exhaustive study of the music and the language of that country. On June 24, 1933, his opera *Sakura* (the first opera in the Japanese language) was produced in the Hollywood Bowl. This was a gala occasion, with 2000 people in the cast and over 20,000 in the audience. Among Mr. Lapham's more important works are: *Symphonie*

*Japonaise*, *Sonate Japonaise*, *Geisha Songs of Old Japan* (a song cycle), and *Concerto Japonaise*. The last mentioned has also been recorded by Victor with the composer playing the piano part.

The present work, *Mihara Yama*, is a descriptive Japanese tone poem. It is the story of two lovers who throw themselves into the crater of the famous "Suicide" volcano, preferring death together rather than life with its necessary separation. The music itself does not impress us greatly, but the orchestration is of considerable interest. Judging from this one piece—it is the only work from Mr. Lapham's pen which we have heard, it would seem that orchestration is this composer's strongest and most interesting quality. The recording is well up to Victor's usual high standard.

**Ibert: Divertissement for Chamber Orchestra**. Orchestra conducted by Jacques Ibert. 2-10" discs (V-K7573 and V-K7574). \$1.35 each.

This musical hodgepodge is certainly something. If you can imagine a mixture of Stravinsky, the *Blue Danube Waltz*, a Sousa March, *Danse Macabre*, and *A Hot Time in the Old Town Tonight*, then you may have some idea of what this *Divertissement* sounds like. Surely M. Ibert must have had his tongue in his cheek when he wrote this one. He could not have been serious; no one with his reputation could have written such stuff thinking that it had any real musical value. Perhaps he was just fooling; well, he didn't fool us, that's certain.

**Bach—Reger: Aria** (d'après le Prélude d'Orgue: *Homme pleure tes grands péchés*). Orchestre à Cordes conducted by E. Fendler. 1-12" disc (V-L999). \$1.90.

Reger's arrangement of this Bach air for string orchestra makes this a most fascinating disc. M. Fendler plays Bach as we like to hear it. It is all Bach, not a little Bach à la Fendler. The recording is fully adequate. Don't pass this disc by without a hearing.

**J. Strauss: Citronen Waltz**. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11894). \$1.50.

Here is one to add to your collection of Strauss waltzes—a search of the catalogues fails to reveal any other recording. And now we do not need another, for the Boston "Pops" players render this lively music in a manner that would be very hard to beat. Splendid reproduction adds to the charm of this disc.

**Mendelssohn: Fingal's Cave—Overture** (Op. 26).

B. B. C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-11886). \$1.50.

This is by far the best recording of this ever popular overture. The more we hear the B. B. C. players the more impressed we are with their excellence. If this music appeals to you, you'll find this disc first rate.



## CONCERTO



**Bach: Brandenburg Concertos—No. 1 in F Major; No. 2 in F Major; No. 3 in G Major; No. 4 in G Major.** The Busch Chamber Players: Adolf Busch (Violin), Evelyn Rothwell (Oboe), Aubrey Brain (1st Horn), Francis Bradley (2nd Horn), George Eskdale (Trumpet), Marcel Moyse (1st Flute), Louis Moyse (2nd Flute) and Rudolf Serkin (Piano), directed by Adolf Busch. 8-12" discs (C-68434D to C-68441D) in album. Columbia Set No. 249. \$11.50.

Last month we reviewed the imported pressings of all six of the Brandenburg Concertos by the Busch Chamber Players, which were issued in England in two volumes containing fourteen discs. This month Columbia issues the first four in one volume containing eight discs, and we understand that next month a second volume made up of the last two concertos will be made available.

Because of the excellence of the renditions and the fine recording, the very limited number of imported sets were quickly disposed of, and we are more than pleased that Columbia is making the domestic pressings available so promptly. A complete set of the famous concertos performed by the same group under the direction of one person is a valuable addition to any representative record library.

**Spohr: Concerto No. 8 in A Minor, Op. 47.** "Scena cantante." Five sides and **Schumann: Abendlied.** George Kulenkampff (Violin) with the Berlin Philharmonic Orchestra conducted by Hans Schmidt-Isserstedt. 3-12" discs (T-E1847 to T-E1849). \$1.50 each. (Three-pocket album available with this set at 50c additional.)

This set of discs does two things; it recalls to our minds the German violinist and composer, Louis Spohr (1784-1859), whose celebrity has gradually waned until today very few of his works are ever heard on this side of the Atlantic; and it introduces to us George Kulenkampff, a stranger to us, with whose playing we are deeply impressed. Mr. Kulenkampff produces a tone which reminds us very much of Kreisler, and his technique can be compared with that of Heifetz—a combination that is rare indeed.

This concerto, which Spohr wrote while on a tour through Italy, evidently with the thought of pleasing the public in that land of melody, seemed very pleasant to us. We do not recall having heard it before, and perhaps it was the novelty of hearing it for the first time that attracted us. However, we rather think that we could enjoy Mr. Kulenkampff's playing of it a great number of times without becoming bored. The reproduction is very good.

**Weber: Concertstück in F Minor for Piano and Orchestra, Op. 79.** Robert Casadesus (Piano) and Symphony Orchestra conducted by Eugène Bigot. 2-12" discs (C-68468D and C-68469D) in album. Columbia Set No. 252. \$3.

As we listen to this fine performance of Robert Casadesus we wonder why this attractive work was not recorded long ago. It has everything that should make it widely accepted, plenty of variety, vigorous tunes, interesting orchestration, and a poetical story which the composer had in his mind when he wrote it. We are indebted to Weber's pupil, Sir Julius Benedict, for the text of the story which runs as follows:

"The lady sits all alone on her balcony gazing far away into the distance. Her knight has gone to the Holy Land. Years have passed by, battles have been fought. Is he still alive? Will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battlefield. Can she not fly to him and die by his side? She falls back unconscious. But hark! What notes are those in the distance? Over there in the forest something flashes in the sunlight—nearer and nearer. Knights and squires with the cross of the Crusaders, banners waving, acclamations of the people; and there—it is he! She sinks into his arms. Love is triumphant. Happiness without end. The very woods sing the song of love; a thousand voices proclaim his victory."

It is all very lovely and exciting, and the excellence of the recording adds to the charm of this pair of fine discs.

**Saint-Saëns: Concerto No. 3 in B Minor for Violin and Orchestra, Op. 61.** Henry Merckel (Violin) with Artistes de l'Orchestre des Concerts Pasdeloup conducted by Coppola. 3-12" discs (V-L1000 to V-L1002). \$1.90 each. (Three-pocket album available with this set at 50c additional.)

This concerto is definitely not the work of a great musical genius. It is, however, a true example of French romanticism, and we recommend it as such. Saint-Saëns was a master of orchestration, and an able musical technician, he seemed to lack only that something which attends real genius. One seems to sense this in the present composition. The work is beautifully played and well recorded.

## VIOLIN



**Suk: Burlesca (Op. 17, No. 4)** (From "Four Studies for Violin and Piano.") One side and **Boulanger: Cortège.** Albert Spalding (Violin) with piano accompaniment by André Benoist. 1-10" disc (V-1740). \$1.50.

Two pieces that have been well received by Mr. Spalding's concert audiences—perfectly performed and excellently recorded.



## CHAMBER MUSIC



**Schubert: Quintet in C Major, Op. 163.** Pro Arte Quartet. 2nd Cello: Anthony Pini. 5-12" discs (V-8948 to V-8952) in album. Victor Set M-299. \$10.

Please do not pass this item by with the thought that here we have just another chamber music recording. Investigate! You will find that we have a truly outstanding performance of Schubert's greatest chamber music work—the first fully worthy recording to be made available. During these troublesome times, with wars and rumors of wars, with strikes, and with floods and pestilence rampant, such music, especially as played by the Pro Arte group, fills a need that nothing else can. If after quietly listening to these discs, you cannot believe in the immortality of the soul, at least in the immortality of the soul of him who created it, then we question if anything will remove you from the material baseness that has all but inundated this sodden world of ours. This music will live on regardless, and this recording will carry its celebrity to many places where heretofore it has not been known.

**Beethoven: Quartet in F Minor, Op. 95.** Roth String Quartet. 3-12" discs (C-68462D to C-68464D) in album. Columbia Set No. 251. \$5.

All lovers of the Beethoven Quartets will welcome this splendid recording by the Roth String Quartet. We are sure that they will find it superior to the other recordings of this work which are now available. You will recall that this is the first of the last group of quartets of the great master, and is the one which he marked "serioso." The Roths give a fine straightforward performance which fully brings out the strength and philosophical meaning of the great opus. The reproduction is very fine indeed.

**Caplet: Septuor a Cordes Vocales et Instrumentales.** M. Cottavoz (Soprano), N. Wetchor (Mezzo-Soprano), M. Pifteau (Contralto) and the Calve String Quartet. 2-10" discs (V-DA4876 and V-DA4877). \$1.85 each.

Mons. Félix Raugel, writing in *Grove's*, accurately describes just the sort of person we believe would write such fascinating music as we find on this pair of discs. We don't know when we have listened to a work with which we were not at all familiar, that gave us the thrill that this little septet for voices and strings did. In this composition you will find unusual harmonies, interesting blending of voices and strings, and everything artistically developed with impeccable taste. And now for Raugel's description of the composer, André Caplet (1878-1925):

"Among contemporary composers Caplet ranked as one who employed modern harmony and instrumental colour with authority and taste. He was a sensitive poet before all else. He understood how to create a dreamlike or magic atmosphere in the most

spontaneous way, from the first notes of any of his works. A refined artist, he always succeeded in expressing the most delicate fugitive shades of thought and feeling with an exquisite choice of expression."

Capable artists and admirable recording add to the charm of this pair of discs.

## VOCAL



**Schumann: Les Amours du Poète (Dichterliebe)** (Opus 48). Sung in German. Charles Panzera (Baritone) with piano accompaniment by Alfred Cortot. 3-12" discs (V-DB4987 to V-DB4989). \$2.50 each. (Three-pocket album available with this set at 50c additional.)

We were surprised at the general excellence of this set of three discs containing the sixteen songs which make up the song cycle *Dichterliebe*. We just couldn't picture Panzera doing a very interesting rendition of these musical settings to Heine's poems. Perhaps his voice is a bit monotonous at times, but on the whole he seems to have got the spirit of the text very well and seems quite equal to this not easy task. As for the accompaniments, no one could ask for anything finer. Schumann always has a strong affinity for Cortot, and nowhere is it more in evidence than in the highly sympathetic accompaniments to these lovely little pieces. When we add fine reproduction, we have a set of discs that might be added to any library with profit.

**Hall Johnson: City Called Heaven.** One side and **Roland Hayes: Lord I Can't Stay Away; Burleigh: Heaven, Heaven.** Marian Anderson (Contralto) with piano accompaniment by Kosti Vehanen. 1-12" disc (V-8958). \$2.

Marian Anderson is a very great artist as all will testify who have heard her in any of her recent concerts. Our regret here is that Victor selected these Negro Spirituals for recording rather than most anything else from her wide operatic or *lieder* repertory. Not that Miss Anderson does not sing them well; as a matter of fact, we doubt if anyone could sing them better, but we would much prefer to hear her sing most anything else. Also, we just don't think that any spirituals are worth two dollars per disc. We are hoping that Victor has other recordings in reserve that will more fully exemplify this American artist's truly superb art.

**Wolf: Gesang Weyla's.** One side and **Brahms: Feldeinsamkeit.** Heinrich Schlusnus (Baritone) with piano accompaniment by Seb. Peschko. 1-10" disc (PD-30009). \$1.50.

There are other recordings of both of these pieces but those who hear Schlusnus sing these lovely songs will not be satisfied with anything less. Superb reproduction.



**Wolf: Auch Kleine Dinge Können.** One side and **Wolf: Herr, Was Trägt Der Boden Hier** (from the "Spanisches Liederbuch"). John McCormack (Tenor) with piano accompaniment by Edwin Schneider. 1-10" disc (V-1739). \$1.50.

The imported pressing of this little disc was well received when it was made available a couple of months ago, and it is very likely that this present disc will find wide favor with those who are interested in fine vocal records. The reproduction is highly satisfactory.

**Rossini: Stabat Mater—Cujus Animam.** One side and **Stradella: Pietà, Signore.** Beniamino Gigli (Tenor) and members of La Scala Orchestra, Milan, conducted by Sabajno. 1-12" disc (V-8768). \$2.

There is little question but that Gigli is the great tenor of the present day. This disc further tends to establish the fact. Superb singing and splendid reproduction make this an outstanding record.

**Lehar: The Merry Widow—Love In My Heart.** One side and **Romberg: The Student Prince—Serenade.** Charles Kullman (Tenor) with Orchestra conducted by G. Walter. 1-10" disc (C-4116M). \$1.

Mr. Kullman, now of the Metropolitan, sings these popular airs in a very nice way, and the recording is very good. If you would like to hear them again, you'll find this record entirely satisfactory.

## CHORAL



**Mozart: Laudate Dominum.** One side and **Mendelssohn: Ave Maria** (from *Lorelei*). Sung in Latin. Berlin Philharmonic Choir and Ursula van Diemen (Soprano) with Orchestra conducted by Siegfried Ochs. 1-12" disc (V-11884). \$1.50.

We have played the imported pressing of this recording time and time again since it was brought to our attention by A. R.'s review of it in the May, 1935, issue of *The Gramophone*, and each time with greater and greater enjoyment. This astute critic said in part:

"This setting of the psalm *Laudate Dominum* from the Vespers in C, written in 1780, is a truly exquisite piece of music. . . . I cannot give the performance of Ursula Diemen, a fine *lieder* singer who has recorded before, sufficient praise. Her lovely even tones, her artistic restraint, and the choral background, make one of the finest, most satisfying pieces of recording I have listened to for a long time.

"Mendelssohn's suave setting of the *Ave Maria* inevitably suffers by comparison: but it is interesting to have this fragment from his unfinished opera 'Lorelei.' . . . Again Miss Diemen gives a beautiful performance in the short solo allotted to her. The recording is first rate."

**Händel: Davids 100. Psalm.** One side and **Bach: Cantata No. 6—Bleib bei uns.** Akademisches Orchester und Chor, Kopenhagen, directed by Walter Meyer-Radon. 1-12" disc (PD-67061). \$2.

A rather uninteresting recording. The chorus work is none too clear-cut, and we have heard better choral reproduction. However, we know of no other recordings of these two selections, so if you must have this music, this is the only version available.

**Tschesnokoff: Kanawka; Dudka** (arr. Jaroff); **Three Russian Folk Songs** (arr. Dobrowen). Sung in Russian. Don Cossacks Choir conducted by Serge Jaroff. 1-12" disc (C-7330M). \$1.25.

The Don Cossacks in just the type of numbers you would expect them to sing—plenty of spirit, and their usual fine ensemble work is in evidence. Recording—good.

**Borodin: Prince Igor—Choral Dance No. 17.** Three sides and **Mozart: Mass in C Minor—Qui Tollis** (K.427). The Leeds Festival Choir with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68384D and C-68385D) in album. Columbia Set No. 238. \$3.

Columbia has selected the best of the recordings which were made at the Leeds Festival in the autumn of 1935 and placed them on these two discs. They are not exceptional choral reproductions, and have little value except as souvenirs of the festival, which was said to have been a great artistic success.

**Priest's Chants with Responses** (Vatican Chant). In Latin. (a) Preface of Easter Sunday; (b) Pater Noster; (c) Example of Gospel Tone; (d) Festal Prayer Tone, *Ite missa est*; (e) *O Sacrum Convivium*; (f) Versicle and Prayer at *Benediction*. Chants by Dom Dominic Willson, O.S.B. Responses by the Choir of St. Joseph's Retreat, Highgate, conducted by Donald J. S. Edeson. 1-10" disc (C-DB1586). \$1.

In bringing this interesting record to the attention of our readers, we can do no better than to quote in part from A. R.'s review of this little disc in the November, 1935, issue of *The Gramophone*:

"The reproach of slovenly diction has been only too well earned by clergy of all denominations. Perhaps the temptation to slur and mumble is even greater to one who is so often using, as is the Catholic priest, a language not understood by the people. . . . Words, to mean anything, must be thought and savoured. . . .

"Father Willson performs a valuable service in chanting the priest's part of the Mass clearly, at just the right speed and with the right amount of tone. We do not want to be bellowed at: we only want clarity and meaningfulness. Mr. Edeson's excellent little choir gives the final touch to a record that may



well serve as a model to those humble enough to learn from it and for the production of which, Columbia deserves the support and congratulations of all Catholics and others interested in church music."

## OPERA



**Wagner: Die Walküre**—Act. I. Lotte Lehmann (Soprano), Lauritz Melchior (Tenor) and Emanuel List (Bass) with the Vienna Philharmonic Orchestra conducted by Bruno Walter. 8-12" discs (V-8932 to V-8939) in album. Victor Set M-298. \$16.

All lovers of Wagner will enthusiastically welcome this complete recording of the first act of *Die Walküre*. It is difficult to imagine a more perfect cast: Siegmund—Lauritz Melchior, Sieglinde—Lotte Lehmann, and Hunding—Emanuel List. The director is the distinguished Wagnerian conductor, Bruno Walter. With all of this talent a superb performance is assured, and in this recording it is verily attained. If it were not for an annoying echo which attends the voices, especially Miss Lehmann's, we could acclaim this as a perfect recording. While this fault is not of great moment, it is just enough to give one the impression that the recording was made during a rehearsal in an empty auditorium, which was very likely the case.

An excellent booklet is supplied with this album giving the German text in full with an adequate English translation. The story of the action in both German and English appears at proper places in this helpful brochure.

**Puccini: Madama Butterfly**—Love Duet (Act 1). Sung in German. Dusolina Giannini (Soprano) and Marcel Wittrisch (Tenor) and the Berlin State Opera Orchestra conducted by Erich Orthmann. 1-12" disc (V-8921).

We don't recall having heard the famous "Love Duet" sung more charmingly than it is upon this splendid disc. Following Miss Giannini's triumphal debut with the Metropolitan last month, this record has unusual interest. The reproduction throughout is of the best.

**Beethoven: Fidelio**—Floristan's Air. Franz Völker (Tenor) with the Berlin State Opera Orchestra conducted by Melichar. 1-12" disc (PD-27311). \$2.

A very fine rendition of this important aria from Beethoven's *Fidelio*—there is no recording of it listed in the domestic catalogues. Excellent reproduction makes this a disc that should find its place in many American record libraries.

**Verdi: Otello**—Duet Act III—Dio ti giocondi o sposa; Esterefatta fisso. Claudia Muzio (Soprano) and Francesco Merli (Tenor) with orchestra conducted by Molajoli. 1-12" disc (C-9102M). \$1.50.

Last month we congratulated Columbia upon the issuance of the lyric duet from the first act by these same excellent artists and said that we hoped for more such fine operatic recordings. Here is the dramatic duet from the third act. It is well up to the standard set by last month's release, and we are sure that it is very welcome.

## PIANO



**Debussy—Ravel: Fêtes.** Josef Lhevinne (Piano) and Rosina Lhevinne (Piano). 1-10" disc (V-1741). \$1.50.

There are many orchestral records of this popular Debussy piece, but this is the only one we know of giving us Ravel's arrangement for two pianos. Mr. and Mrs. Lhevinne are superb in their rendition, and this disc should find a ready market amongst the musically discerning. The reproduction of the pianos is excellent.

**Liszt: Ricordanza.** Sigfrid Grundeis (Piano). 1-10" disc (PD-10384). \$1.50.

This attractive little piece which is so nicely played by Sigfrid Grundeis, is the ninth of the twelve *Etudes d'exécution transcendante*, which are listed in B. & H.'s catalogue as No. 29. It is very lovely music to listen to, and is a welcome addition to the library of recorded music. The usual fine Polydor piano reproduction prevails.

## MISCELLANEOUS



**Rameau: La Poule; La Joyeuse; Les Sauvages; Menuet Majeur; Menuet Mineur; Les Tricotets.** Wanda Landowska (Harpsichord). 1-12" disc (V-DB4990). \$2.50.

There is a certain charm about every record of Wanda Landowska's which one experiences only by listening to them. This new disc is no exception to the general rule. Fine reproduction adds to the attractiveness of this lovely record.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 3

MAY 1936

By mail to any address  
25c. per year

WE feel that the new Philadelphia Orchestra recording of the Brahms First Symphony, which is reviewed in this issue, is worthy of special mention. In our opinion, taking it from all angles, it is the finest orchestral recording yet to be made by any company. If you wish to hear an example of "Higher Fidelity" recording at its best, we suggest that you listen to this one, with your most critical ears. This set marks a mile-stone in the steady march toward perfection in phonographic reproduction.

During April we mailed to all of our subscribers a little folder which listed all of the Society Sets, those sets which are issued in limited editions and sold usually only by subscription. We stated at that time that we were very fortunate in being able to secure a number of these sets which were not subscribed for abroad. Since that time we have received a large number of orders, and already the supply of some of the items has been exhausted. If you are interested in any of these choice recordings, we suggest that you forward your order without delay. If you have mislaid your copy of the little folder, we shall be glad to send you another if you will request it.

Columbia, realizing the great number of automatic phonographs in use, has at last arranged to issue some of its more recent sets in proper sequence for these instruments. This is indeed very good news, for Columbia has a large number of very important items which should be made available to owners of automatic instruments. We are listing below all of the sets which may be had in this form. They are available upon special order only—delivery time about one week.

**Bach: Brandenburg Concertos—Vol. I.** No. 1 in F Major; No. 2 in F Major; No. 3 in G Major; No. 4 in G Major. Busch Chamber Players directed by Adolf Busch. 8-12" discs in album. Columbia Set AM-249. \$11.50.

**Bach: Brandenburg Concertos—Vol. II.** No. 5 in D Major; No. 6 in B Flat Major. Busch Chamber Players directed by Adolf Busch. 6-12" discs in album. Columbia Set AM-250. \$9.

**Beethoven: Concerto No. 5 in E Flat Major, Op. 73.** Walter Gieseking (Piano) and the Vienna Philharmonic Orchestra conducted by Bruno Walter. 5-12" discs in album. Columbia Set AM-243. \$7.50.

**Beethoven: Quartet in F Minor, Op. 95.** Roth String Quartet. 3-12" discs in album. Columbia Set AM-251. \$5.

**Beethoven: Symphony No. 9 in D Minor, Op. 125.** Vienna Philharmonic Orchestra and Vienna State Opera Chorus with Louise Helletsgruber (Soprano), Rosette Anday (Contralto), Georg Maikl (Tenor) and Richard Mayr (Bass), conducted by Felix Weingartner. 8-12" discs in album. Columbia Set AM-227. \$12.

**Haydn: Quartet in C Major, Op. 76, No. 3 (The Emperor).** Léner String Quartet. 4-12" discs in album. Columbia Set AM-246. \$6.

**Haydn: Quartet in F Minor, Op. 20, No. 5.** Roth String Quartet. 3-12" discs in album. Columbia Set AM-228. \$4.50.

**Mozart: Quartet in A Major, K.464.** Roth String Quartet. 4-12" discs in album. Columbia Set AM-222. \$6.

**Mozart: Quartet in C Major, K.465.** Gordon String Quartet. 4-12" discs in album. Columbia Set AM-219. \$6.

**Prokofieff: Concerto in D Major, Op. 19.** Joseph Szigeti (Violin) and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs in album. Columbia Set AM-244. \$4.50.

**Schubert: Quartet in A Minor, Op. 29.** Kolisch Quartet. 4-12" discs in album. Columbia Set AM-245. \$6.



## ORCHESTRA



**Brahms: Symphony No. 1 in C Minor, Op. 68.** Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-8971 to V-8975) in album. Victor Set M-301. \$10.

Here is the outstanding orchestral recording to date. We don't believe that anyone will dispute this statement. Take it any way you will; the music itself, the orchestra, the conductor, and last but in no way less important, the last word in Victor "higher fidelity" recording, make this a set of discs that is out and beyond all other orchestral recordings. It was given a special national release the early part of last month, but if for any reason you have not heard it, you should lose no time in hurrying to your favorite record shop. A real thrill awaits you there.

**Liszt: "Faust" Symphony.** Grand Orchestre Philharmonique, of Paris, with M. Villabella (Tenor) and D'Alexis Vlassoff Russian Choir, conducted by Selmar Meyrowitz. 7-12" discs (C-LX455 to C-LX461) in album. \$14.

Upon the release of this first recording of Liszt's *Faust* Symphony, Mr. W. Rimington, writing in *Rimington's Review* (London), reviewed this important item in a most interesting manner. The following is quoted from Mr. Rimington's critique:

"Of the many settings of 'Faust,' and their number is legion, this comes nearest of all to the realisation of Goethe's titanic drama and its philosophical concepts. It is more complete and less personal than Berlioz's, more vital than Schumann's. . . . Liszt's work is in three movements, Faust, Gretchen and Mephistopheles, each one of which is an extended character study. The last movement ends with a short choral section for tenor solo and male chorus—an afterthought on Liszt's part—a setting of the closing lines of Goethe.

"Of the three movements the first is the least convincing. It begins well enough, the opening pages are saturated through with Faust's sense of frustration and the futility of earthly knowledge. But the cloven hoof of Liszt's vulgarity breaks through in the vulgar march tune (Miniature Score p. 43) which has, fortunately, no parallel in Goethe. In the Second Movement, Gretchen, we see a side of Liszt's imagination that is not revealed in any other of his works, a delicacy and refinement of idea and a consistent mastery of expressing simplicity, purity, innocence and tender love, not merely generically but particularly as a revelation of Goethe's Gretchen. There are moments here when one traces the influence of Wagner's Elsa. The delineation of Mephistopheles is magnificent in its malice, defiance, mockery, irony, contempt: Liszt's mind could conceive and embrace 'Ich bin der Geist der stets verneint.' Be-

side this all-denying Mephistopheles, even Berlioz's fine creation is but a theatrical figure.

"For the performance there can be little but the highest praise. . . . The recording is of exceptional quality, never overwhelmingly loud and admirably clear and faithful in detail; I know of no better recording of woodwind. In short, this first recording of Liszt's 'Faust' Symphony is worthy of the closest attention of every serious music lover: it will give him a new light on Liszt and a great deal of musical pleasure and food for thought for years to come."

**Rossini: William Tell—Overture.** Three sides and **Handel—arr. Beecham: The Gods Go a-Begging—Musette; The Origin of Design—Minuet.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68474D and C-68475D) in album. Columbia Set No. X60. \$3.

Sir Thomas probably spent more time and thought on this recording than the Rossini music is worth. However, a great many people still thrill to it, and so this pair of discs will very likely find a ready welcome. We found the two Handel trifles, which occupy the fourth side, very pleasing. The recording throughout is fine.

**Wolf-Ferrari: Jewels of the Madonna—Intermezzo No. 1.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1742). \$1.50.

**Wolf-Ferrari: Jewels of the Madonna—Intermezzo No. 2.** One side and **Delibes: Coppelia—Valse and Entr'acte.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1743). \$1.50.

Mr. Ormandy plays these tuneful little pieces very nicely. If the records are worth a dollar and a half each—well, that is for you to decide. The recording is, of course, top-notch.

**Beethoven: Coriolan—Overture (Op. 62).** B. B. C. Symphony Orchestra conducted by Adrian Boult. 1-12" disc (V-11909). \$1.50.

Of the several recordings of this overture, this is by far the best. Boult gives a fine orthodox reading, and the reproduction is excellent.

**Pienné: March of the Little Lead Soldiers.** One side and **Schubert—Guiraud: Marche Militaire.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4314). \$1.

If music of this sort appeals to you, you'll find this disc the "Tops"—the "Pops" the "Tops." Pretty good, eh?

**Waldteufel Waltz Potpourri (arr. Silbermann).** Marek Weber and his Orchestra. 1-12" disc (V-36178). \$1.25.

A beautiful girl, a fine dinner, and this music—we would call that a perfect evening.



## CHAMBER MUSIC



**Schmitt: Quintette for Piano and Strings**—Second Movement. Florent Schmitt (Piano) and the Calvet String Quartet. 2-12" discs (C-LFX386 and C-LFX387). \$2 each.

We have been hoping for a recording of this work, upon which the celebrity of Florent Schmitt was largely founded. It was composed between 1905 and 1908, and upon its first performance in Paris in April, 1909, Schmitt was acclaimed one of the truly great modern composers of France. Edward Burlingame Hill in his *Modern French Music*, in writing of this work, states: "The Quintet is significant for its thorough grasp and competent handling of the difficult problems involved. For Schmitt has not been content to accept the reticent chamber-music style of his teacher Fauré or the aphoristic compression of Ravel's string quartet. On the contrary, he has laid out this work upon a large scale, yet he has so diversified and enriched the treatment of detail that its length is not burdensome. . . . It must be placed high among the very best French chamber music."

Of course, we regret that we have here only the second movement. We shall watch the French catalogues very carefully with the hope that the whole work has been recorded and that the other movements will eventually be released. The reproduction is very good, and with the composer playing the piano part, we are assured of an authoritative rendition.

**Brahms: Sextet in B Flat Major, Op. 18.** Pro Arte String Quartet, with Alfred Hobday (2nd Viola) and Anthony Pini (2nd Cello). 4-12" discs (V-DB2566 to V-DB2569) in album. \$10.

The library of recorded music is greatly enriched this month by this first recording of Brahms' *Sextet in B Flat Major*. It is the first of the two he wrote, and is the product of the happiest period of the composer's life. It was the first work that brought to Brahms any real popularity, before the completion of his *Deutsches Requiem* in 1866 some six years later. It abounds in lovely melodies, and as played by the fine artists who here record it, it becomes a work that may be readily enjoyed by music lovers of every variety of taste. The reproduction is especially good.

**Cherubini: Quartet in E Flat Major**—Scherzo. Klingler Quartet. 1-10" disc (V-EG3392). \$1.35.

A half loaf is better than none—with that thought we greet this little record of the *Scherzo* from Cherubini's quartet. It's a mighty pleasing little disc, and the playing and the recording are entirely satisfactory.

**Casadesus: Sonata for Flute and Piano.** René Le Roy (Flute) and Robert Casadesus (Piano). 1-12" disc (C-LFX330); \$2.00, and 1-10" disc (C-LF147); \$1.50.

Robert Casadesus, pianist and composer, appears in the double rôle upon these discs. We are very sure that Mr. Casadesus is a very fine performer, but we are not quite so sure of his ability as a composer. This work for flute and piano is interesting enough in its way, and perhaps repeated playings may bring out greater beauty than is at once apparent. We are, of course, familiar with the supreme art of René Le Roy from the many records he has made. The reproduction of both instruments on these discs is highly satisfactory.

**Schubert: Quartet in A Minor, Op. 29.** Seven sides and **Schubert: Quartet in C Minor**—Allegro Assai (Satz Quartet). Kolisch Quartet. 4-12" discs (C-68405D to C-68408D) in album. Columbia Set No. 245. \$6.

For sheer enjoyment we can recommend this typical Schubert quartet. It is just a question of whether you will prefer the earlier Victor recording by the Budapest Quartet or this one. We frankly admit that we have no choice. If it is not convenient for you to hear both versions, we can assure you that you will not go very wrong by selecting either.

## CONCERTO



**Mozart: Concerto in B Major, K.V.450.** Elly Ney (Piano) with orchestra conducted by Dr. W. van Hoogstraten. 3-12" discs (V-DB4435 to V-DB4437). \$2.50 each. (Three-pocket album available with this set at 50c additional.)

The repertory of recorded music is greatly enriched by Miss Ney's fine performance of this seldom heard Mozart concerto. We do not recall ever having heard the work before, either in concert or in recorded form. Miss Ney's husband, Dr. van Hoogstraten, adds greatly to the charm of this recording with his wholly sympathetic and truly artistic direction of the accompanying orchestra. It is a small orchestra, probably just the sort of orchestra Mozart had in mind when he composed this lovely little work. Thus we have Mozart, as this music was heard during the lifetime of the composer. It is just the kind of performance we like best, and so we do not hesitate to praise it most highly. This is a grand set of discs, and the recording is superb.

**Brahms: Concerto No. 2 in B Flat Major, Op. 83.** Artur Schnabel (Piano) and the B. B. C. Symphony Orchestra conducted by Adrian Boult. 6-12" discs (V-8981 to V-8986) in album. Victor Set M-305. \$12.

Perhaps this recording lacks the brilliance and gaiety of the earlier one by Rubinstein, and perhaps at times we have a feeling that Beethoven is playing



this Brahms composition, yet after pretty careful consideration, and several playings, we, for one, vote for the Schnabel version. We are ready to admit that Schnabel at times is a bit too measured, perhaps he is too steeped in Beethoven, but then Rubinstein in his performance seems to make Brahms hop around much more lively than that composer would wish to do. This is romantic Brahms, and we feel that Schnabel more nearly approaches the composer's mood. The present recording is far superior from a reproduction standpoint, and this was taken into consideration when we made our decision.

**Bach: Brandenburg Concerto—No. 5 in D Major: No. 6 in B Flat Major.** The Busch Chamber Players: Adolf Busch (Violin), Evelyn Rothwell (Oboe), Aubrey Brain (1st Horn), Francis Bradley (2nd Horn), George Eskdale (Trumpet), Marcel Moyse (1st Flute), Louis Moyse (2nd Flute) and Rudolf Serkin (Piano), directed by Adolf Busch. 6–12" discs (C-68442D to C-68447D) in album. Columbia Set No. 250. \$9.

This completes the two-volume set of the *Brandenburg Concertos* by the Busch Chamber Players, the first album of which was issued by Columbia last month. We are very sure that all those who bought the first volume, and from the reports that we have, the number was very large, will certainly want this second volume to complete their sets. The oftener we play these records, the more we are impressed with the importance of this magnificent recording. It is an item that should eventually find its way into every truly representative record library.

## PIANO



**Blumenfeld: Study for Left Hand Alone.** One side and **Glazounov: Study in C Major.** Simon Barer (Piano). 1–12" disc (V-DB2645). \$2.50.

We might term this one an exhibition of piano playing. Unquestionably Mr. Barer is naturally left-handed, but even at that, this is a performance that seems beyond belief. If there were not a miss here and there, we would think that the piece had been cut on a piano-roll and reproduced on a mechanical piano. The Glazounov piece is a most difficult number, too, but this artist takes it with such apparent ease, that as we listen to it, it all seems very simple indeed. The reproduction is excellent.

**Ibert: Le Petit Ane Blanc and Le Marchande d'Eau Fraiche.** Emma Boynet (Piano). 1–10" disc (V-4315). \$1.

Miss Boynet, a pupil of the renowned French teacher, Isidor Philipp, gives most interesting performances of these charming little pieces. The recording is excellent.

**Bizet—Busoni: Carmen Fantasie.** Egon Petri (Piano). 1–12" disc (C-LX462). \$2.

This is Busoni's impression of *Carmen* arranged in the form of a piano solo. It is not in any way a string of tunes from the opera with the necessary connecting notes. It is in itself an original composition using several of Bizet's melodies for the themes. Egon Petri displays his marvelous musicianship to great advantage in this unique recording. The reproduction of the piano is superb.

**Poulenc: Pastourel; Toccata.** One side and **Debussy: Etude XI pour les Arpeges Composés.** Vladimir Horowitz (Piano). 1–12" disc (V-8996). \$2.

This disc has given us much pleasure since its release abroad nearly a year ago. In mentioning it in *The New Records* last June, we said: "Superb piano recordings of unusual pieces by a master of his instrument. An outstanding disc that will appeal strongly to the truly discerning."

We rather think that that describes this disc briefly but accurately.

**Fauré: Dolly.** Anita Siegel (Piano) and Babeth Leonet (Piano). 1–12" disc (C-9103M); \$1.50, and 1–10" disc (C-4120M); \$1.

(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

Here is an interesting pair of discs, recorded by two little girls of thirteen, both members of Marguerite Long's class at the Conservatoire. Perhaps if you have a little daughter studying piano, you will wish her to hear how well these little French girls play this delightful suite, which Fauré conceived especially for children. But even if you are an old bachelor, you cannot help but feel the refreshing breath of youthfulness and tender feeling that issues forth from this lovely music. The recording is very fine.

## CHORAL



**Priest's Chants with Responses** (Vatican Chant). In Latin. (a) Preface of Easter Sunday; (b) Pater Noster; (c) Example of Gospel Tone; (d) Festal Prayer Tone: *Ite Missa est*; (e) *O Sacrum Convivium*; Versicle and Prayer at Benediction. Chants by Dom Dominic Willson, O.S.B. Responses by the Choir of St. Joseph's Retreat, Highgate, conducted by Donald J. S. Edeson. 1–10" disc (C-4122M). \$1.

Columbia certainly did not lose any time in bringing out over here this valuable little disc, which was reviewed in this place last month. Every young man who is studying for the priesthood should have this record, and a great many older priests might gain much by carefully listening to it. It is a fine example of how the services should be chanted, but unfortunately so seldom are.



## OPERA



**Charpentier: Louise** (Phonographical version conceived and realized by the composer). Ninon Vallin (Mezzo-Soprano), Georges Thill (Tenor), André Pernet (Baritone) and les Choeurs Raugel and Orchestra conducted by Eugène Bigot. 8-12" discs (C-RFX47 to C-RFX54) in album. \$16.

Charpentier has carefully selected the finest parts of the work for this abridged version of his successful opera, keeping in mind that much that might be effective on the stage would have little meaning on records. He has done the difficult job very well, and we believe that most of his admirers will be entirely satisfied with this shortened version. The choice of artists is excellent; this is especially true of Ninon Vallin for the title rôle, and Georges Thill for *Julien*. The scenes with the chorus are recorded in a most realistic manner, and the whole performance breathes with life. This is largely because of M. Bigot's able and spirited direction. The recording is one of the finest we have ever received from the French Columbia studios.

**Verdi: Aïda**—Highlights. 4-12" discs and 2-10" discs in album. Victor Set M-303. \$10.

V-8993 *Celeste Aïda* (Act 1). Enrico Caruso (Tenor) with Victor Symphony Orchestra. \$2.00

*Ritorna Vincitor* (Act 1). Rosa Ponselle (Soprano) with orchestra.

V-11897 *Grand March* (Act 2). Boston "Pops" Orchestra conducted by Arthur Fiedler. \$1.50  
*Ballabili* (Act 2). Members of the Orchestra of La Scala, Milan, conducted by Carlo Sabajno.

V-8994 *Quest' Assisi Ch' io Vesto* (Act 2). \$2.00  
Soloists, Chorus and Orchestra of La Scala, Milan, conducted by Sabajno.  
*O Patria Mia* (Act 3). Elisabeth Rethberg (Soprano) with the Berlin State Opera Orchestra conducted by Fritz Zweig.

V-11898 *Fuggiam Gli Ardori* (Act 3). A. Pertile (Tenor) and D. Giannini (Soprano) with Members of the Orchestra of La Scala, Milan, conducted by Sabajno. \$1.50  
*L'Aborrita Rivale a Me Sfuggia* (Act 4). A. Pertile (Tenor) and L. Minghini-Catteno (Mezzo-Soprano) with Members of the Orchestra of La Scala, Milan, conducted by Sabajno.

V-1744 *La Fatal Pietra* (Act 4). And *Morir! Si Pura e Bella!* (Act 4). Rosa Ponselle (Soprano) and Giovanni Martinelli (Tenor) with orchestra. \$1.50

V-1745 *O Terra Addio* (Act 4). Rosa Ponselle (Soprano) and Giovanni Martinelli (Tenor) with chorus and orchestra. \$1.50

Victor has selected the best of its recordings from Verdi's ever popular *Aida*, and coupled them under new numbers to make up this attractive set of discs. In its present form this group of records should find a ready market. The discs may be purchased separately at the prices listed above. The reproduction throughout is highly satisfactory.

**Gluck: Paride ed Elena**—*O Del Mio Dolce Ardor*.

One side and **Bizet: Carmen**—*Il Fior Che Avevi a me tu Dato* (Act 2). Sung in Italian. Beniamino Gigli (Tenor) and members of La Scala Orchestra, Milan. 1-12" disc (V-DB2531). \$2.50.

Two very different arias sung in Gigli's best style. The Gluck aria appeals to us particularly. Perhaps it is not sung strictly according to the old traditions of *bel canto*, but for us, and we believe for most listeners, it holds a charm that carries us well nigh into the realm of ecstasy. The recording is excellent throughout.

## VOCAL



**Verdi: Ave Maria** (Ave Regina). One side and **Verdi: Requiem** ("Requiem"). Margherita Perras (Soprano) with choir and orchestra. 1-12" disc (V-C2794). \$1.90.

This disc will serve to introduce to many the young dramatic coloratura soprano, Margherita Perras, whose great personal success at the Salzburg Festival last year was the talk of musical Europe. Here is a young (Miss Perras is less than thirty), clear voice of great range and marvelous quality. Add to that the fact that Miss Perras knows when she is on the key and stays there, and that her voice has ample power, and you have an artist who will go far and accomplish many great things. That is our prediction, and we believe it will be yours when you hear this superb disc.

**Handel: Julius Caesar**—*Es Blaut die Nacht*. One side and **Handel: Dank Sei Dir, Herr** (Arioso). Gerhard Hüsch (Baritone) with members of the Berlin State Opera Orchestra conducted by Hanns Udo Müller. 1-12" disc (V-EH925). \$1.90.

We can recommend this as one of the great vocal discs of recent months. Gerhard Hüsch's rich baritone shows to fine advantage in these glorious Handel arias, and this singer's supreme artistry makes this disc a real joy to listen to. Excellent recording is also a feature.



**Wolf: Schlafendes Jesukind.** One side and **Wolf: Der heilige Joseph singt.** Karl Erb (Tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-EG3498). \$1.35.

**Wolf: Zum neuen Jahr.** One side and **Zilcher: Ein gar alt fröhlich, auch andächtig Weihnachtsliedlein.** Karl Erb (Tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-EG3499). \$1.35.

We are very sure that all lovers of fine *lieder* will be entirely pleased with these discs. Karl Erb certainly knows his Wolf songs, and his singing of the very difficult *Zum neuen Jahr*, with its two high B's, is nothing less than marvelous. The price of these discs is very modest for what they contain. The recording is good.

**Rene: Dusty Road.** One side and **Youmans: Through the Years.** Nelson Eddy (Baritone) with orchestra conducted by Nathaniel Shilkret. 1-10" disc (V-4313). \$1.

Nelson Eddy is gaining every day in popularity with the great mass of the American public. It is a success that is well merited. One that has been gained by long, hard, and always intelligent effort. His great public will very likely thrill to his singing of these little songs. The recording is excellent.

**Brahms: Wiegenlied** (Op. 49, No. 4); **Vergebliches Standchen** (Op. 84, No. 4); **Nachtigall** (Op. 97, No. 1); **Der Jäger** (Op. 95, No. 4). Elisabeth Schumann (Soprano) with piano accompaniment by George Reeves. 1-10" disc (V-1756). \$1.50.

Brahms *lieder* as only Elisabeth Schumann can sing it, and most of us will agree that there is nothing finer. The recording is of the best.

## VIOLONCELLO

**Weber**—trans. Piatigorsky: **Adagio and Rondo.** One side and **Francoeur: Largo and Vivo.** Gregor Piatigorsky (Cello) with piano accompaniment. 1-12" disc (V-8995). \$2.

Two lovely old melodies played in Piatigorsky's impeccable style. Excellent reproduction is a feature of this fine disc.

## VIOLIN



**Vitali: Chaconne.** Nathan Milstein (Violin) with piano accompaniment by Leopold Mittmann. Three sides and **Bach: Adagio** (From Sonata No. 1 in G Minor). Nathan Milstein (Violin). 2-12" discs (C-68476D and C-68477D) in album. Columbia Set No. X61. \$3.

**Chopin**—trans. Milstein: **Nocturne in C Sharp Minor.** One side and **Smetana: From My Homeland** (II). Nathan Milstein (Violin) with piano accompaniment by Leopold Mittmann. 1-12" disc (C-68480D). \$1.50.

**Liszt**—trans. Milstein: **Consolation** (III). One side and **Paganini**—arr. Kreisler: **La Campanella** (Rondo from Concerto No. 2 in B Minor, Op. 7). Nathan Milstein (Violin) with piano accompaniment by Leopold Mittmann. 1-12" disc (C-68479D). \$1.50.

**Vivaldi**—arr. Respighi: **Sonata in D Major** (Written for Violin and Figured Bass). Nathan Milstein (Violin) with piano accompaniment by Leopold Mittmann. 1-12" disc (C-68478D). \$1.50.

This group of discs might be called a "Recital by Nathan Milstein." It covers a vast range of literature for the violin, from Bach's unaccompanied *Adagio* to the pleasant little Smetana tune. The seven pieces here recorded give the public ample opportunity to gauge Mr. Milstein's artistic ability. We rather feel that the general reaction will be entirely favorable. One cannot but be impressed with his superb technique, and most of us will revel in his smooth, clear, almost silken-like, tone. All of these recordings are fine examples of the skill of the Columbia recorders.

Nathan Milstein, who has just completed his seventh successful American tour, was born in Odessa in 1904. He studied first in his native city under Professor Stoliarski, and later in Petrograd with Leopold Auer. His early years were spent in touring Russia. In 1923, he joined his friend Vladimir Horowitz in a joint tour. After the Revolution, he extended his tours to cover practically the whole world. His American debut was made with the Philadelphia Orchestra under Stokowski on October 28, 1929. Mr. Milstein is a worthy addition to that great list of artists who make records for our enjoyment and edification. These discs will ably testify to that fact.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS

PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 4

JUNE 1936

By mail to any address  
25c. per year

THERE has recently been brought to our attention a new series of miniature scores published by Harcourt, Brace and Company (New York). At present, three volumes are available. The first contains the nine symphonies of Beethoven. The second contains the four Brahms symphonies and the *Fourth, Fifth and Sixth* of Tchaikowsky. The third volume contains seven symphonies by Haydn, six by Mozart and three by Schubert. The volumes are uniform in size (9" x 12"), and each contains over 300 pages. Flexible paper binding. Price \$3 (postpaid).

These volumes mark a distinct advance in the presentation of orchestral scores. A newly devised system of arrow signals, tracing the leading instrumental lines throughout the score, enables anyone who can read ordinary vocal or instrumental music to follow the orchestration of a symphony intelligently. This system is very clearly explained and illustrated in the preface to each volume. In addition, the appearance and recurrence of all important themes and passages, as well as the structural divisions, such as *Exposition, Development, Recapitulation* and *Coda* are clearly indicated. Four miniature pages are printed on each large page, minimizing turning.

We do not hesitate to recommend these valuable and intensely interesting volumes to all who enjoy score reading. It seems to us that the new system mentioned above makes it just about as simple and easy as it can be made. If your local dealer does not stock these items, they may be ordered from the publishers of this bulletin. Proper remittance should accompany all orders.

Probably no set of records which has been issued in the last half dozen years has received

the enthusiastic reviews abroad that the album of Bach organ music by Albert Schweitzer has been awarded. A sample set has just reached us, and it is now very easy for us to understand the praise that greeted its release in England. A. R. in his review in *The Gramophone* said, among other things:

"The great thing is that we are given the living music without distortions or violent contrasts, but in all its lovely proportions. Organists are not overburdened with money and two guineas is a large sum, but I can assure them that they will never regret investing it in such a fine education in the playing of Bach as this album provides; and indeed no true Bach lover should pass these records by. I look forward to the next album of this Society with an excitement rare in the breast of the hardened reviewer!"

Upon hearing the sample set, we immediately cabled reservations for a large number of additional sets, so that we might be able to supply any of our readers who may have neglected to send in their orders, following the notice which we mailed under the date of May 9th. If you would like to subscribe for this volume, please send your subscription to the publishers of this bulletin without undue delay.

This set, which is Volume I of the BACH ORGAN MUSIC SOCIETY, contains the following selections: *Toccata and Fugue in D Minor*; *Fantasia and Fugue in G Minor* (The Great); *Fugue in G Minor* (The Little); *Prelude and Fugue in C Major*; *Prelude and Fugue in F Minor*; and *Prelude and Fugue in G Major*. Played by Albert Schweitzer upon the organ of All Hallows Church, Barking by-the-Tower, London. 7-12" discs in album. Price \$17.50 (postpaid in U. S. A.).



## ORCHESTRA



**Wagner: Lohengrin**—Prelude to Act I; **Lohengrin**—Prelude to Act III; **Götterdämmerung**—Dawn and Siegfried's Rhine Journey; **Siegfried Idyll**. New York Philharmonic-Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-14006 to V-14010) in album. Victor Set M-308. \$10.

Wagner. Arturo Toscanini. New York Philharmonic Orchestra. Victor Higher Fidelity recording. If one wrote thousands of words, could any more be said? Do not these four names tell everything? We believe that they do. They adequately describe the most important set of discs in the whole realm of recorded music. We might tell of the endless patience of Victor in its negotiations with the supreme Maestro, extending over the period of the last five or six years. How recordings were made and discarded, because the great leader would not approve them. It was only a few weeks before Toscanini left New York, possibly forever, that he finally consented to leave for the enjoyment and edification of the ages to come, examples of his work with the great orchestra he directed for so many years. This album of discs will be a treasured possession of those of us who were privileged to become acquainted with his art in the opera house, concert hall, and over the radio. How much more will it be cherished by those to come, who will not have had that great privilege. Toscanini has gone, but his records remain. For this all true music lovers must need be thankful.

**Respighi: The Pines of Rome**. Paris Conservatory Orchestra conducted by Piero Coppola. 2-12" discs (V-11917 and V-11918). \$1.50 each.

We do not know whether it was necessary to wait until the death of Respighi before a recording of his most famous work could be released here in America or not. We do know that because of stupid copyright regulations it has not appeared on the lists, and that coincident with the great composer's passing the recent French recording was immediately made available. It completely overshadows the old English Columbia version, a few copies of which slipped through the customs on various occasions.

This work is ideally suited for recording on two twelve inch discs, as it consists of four connected sections of about equal length. Each fits very nicely on one side of a disc. The preface to the score briefly describes the movements as follows:

(1). *The Pines of the Villa Borghese*. Children are playing in the pine-grove of the Villa Borghese, dancing the Italian equivalent of "Ring Around A-Rosy"; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to—

(2). *The Pines Near a Catacomb*. We see the shadows of the pines which overhang the entrance

to a catacomb; from the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

(3). *The Pines of the Janiculum*. There is a thrill in the air. The full moon reveals the profile of the pines on the hill. A nightingale sings.

(4). *The Pines of the Appian Way*. Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly-risen sun toward the sacred way, mounting in triumph the Capitoline Hill.

We know that hundreds of music lovers have been impatiently waiting for just such a recording of this important work, and we are glad to be able to recommend it to them without reservations.

**Dvorák: Symphony No. 4 in G Major, Op. 88.**

Czech Philharmonic Orchestra conducted by Vaclav Talich. 5-12" discs (V-11899 to V-11903) in album. Victor Set M-304. \$7.50.

The batch of records for this month seems to be replete with items of great importance. This fine recording of Dvorák's *Fourth* is not among the least. It is a straightforward full-bodied performance of the great Czech's music by an able orchestra composed of his countrymen, and directed by one of them. To our mind this work should be placed right beside Dvorák's *Symphony from the New World* which is so popular here in America. In many ways we prefer it to the one that is so often played, and which has been recorded a number of times. The only other recording of the *Fourth* that we recall was the one that was dropped from the Brunswick catalogue several years ago.

The present work, which has been likened to Schubert's C Major, perhaps because they both contain such a wealth of naturally pleasing melodies, is built upon a number of themes taken from the folk-lore of the composer's native Bohemia. As played by these Czech players, this music has a freshness and honest charm that are hard to resist. It breathes of the open fields, and has a healthy ruggedness and simplicity that give this music a sincerity that cannot be doubted.

This recording was made in England while the orchestra was visiting there last autumn, and is a fine example of the superb technique of the English recorders.

**Meyerbeer: Coronation March** (from *Le Prophète*).

One side and **Handel: Largo** (from *Xerxes*). Bournemouth Municipal Orchestra conducted by Sir Dan Godfrey. 1-12" disc (C-7331M). \$1.25.

Sir Dan Godfrey's orchestra playing in the pavilion at Bournemouth is an English "Institution," but to Americans it means very little. We rather feel that this disc will not raise the opinion, if any, that any of us may have had of the band or its leader. Mediocre, we call it.



**Chopin**—orch. White and Murray: **Les Sylphides**—Ballet. London Philharmonic Orchestra conducted by Malcolm Sargent. 3-12" discs (V-11911 to V-11913) in album. Victor Set M-306. \$5.

The music for the ballet, *Les Sylphides*, is a series of orchestral arrangements of some of Chopin's more popular pieces for pianoforte. Those who are at all familiar with the works of the great Polish composer will recognize most of them, and for those who are not, a list of the original pieces is printed on the inside cover of the album. The music is not particularly exciting, and might best be played at luncheon time, or upon a cool veranda some warm evening. The recording is well up to H. M. V.'s best.

**Hindemith: Mathis, der Maler: Symphonie.** Berlin Philharmonic Orchestra conducted by Paul Hindemith. 3-12" discs (T-E1647 to T-E1649). \$1.50 each. (Three-pocket album available with this set at 50c additional.)

This symphony is based on excerpts from an opera dealing with the life of Matthias Gruenewald, the painter. Its three movements each bear the name of a painting in a triptych by that master; they are: *Concert of the Angels*; *The Entombment*; and *The Temptation of St. Anthony*. The work was first performed in America by the New York Philharmonic-Symphony Orchestra under Otto Klemperer during the season of 1934-35, and at that time a number of the critics seemed to see in it a new style of "program music." We frankly admit that we cannot see where it is program music at all, either new style or old style. It is really excerpts from an opera in orchestral form, and as such we consider it. The titles of the movements may be points from which the composer started, but as far as we are concerned the so-called program stops right there. We found this music intensely interesting, and we are sure that repeated playings will bring out much hidden beauty. As the composer directed this recorded performance, we are sure of an authoritative rendition, and the reproduction is well up to present-day standards. This is a set of discs well worthy of investigation.

**Johann and Josef Strauss: Pizzicato Polka.** One side and **Drigo**—Auer: **Valse Bluette.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1757). \$1.50.

As far as we are concerned, we would be entirely satisfied to have these pretty little pieces played by Marek Weber's Orchestra at just one-half the price. It seems to us very much like delivering a pound of fudge in a solid gold casket—that would be very nice, but it would not add anything to the enjoyment of the candy.

**Mendelssohn: Midsummer Night's Dream**—Overture. Three sides and **Mendelssohn: Midsummer Night's Dream**—Wedding March. Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-11919 and V-11920). \$1.50 each.

We do not think there will be any question but that this is the best recording of this popular Mendelssohn music. The reproduction is an outstanding achievement, and Arthur Fiedler puts plenty of spirit into this lively music.

## CONCERTO



**Elgar: Concerto in E Minor, Op. 85.** W. H. Squire (Cello) and the Hallé Orchestra conducted by Sir Hamilton Harty. 4-12" discs (C-68481D to C-68484D) in album. Columbia Set No. 247. \$6.

This is a much slighter thing than the great Violin Concerto and rarely reaches the symphonic stride of that really great work. It is, however, remarkable for its satisfying breadth of melodic conception and its absence of that irritating mannerism of Elgar, sequential repetition *ad nauseam* that has marred many a fine movement in other works. The thematic material in the present composition is always beautiful and shows no trace of the pompous John Bullish stuff that has unfortunately gained such popularity in the *Pomp and Circumstance* marches and gives a very wrong impression of the real Elgar, who is not a Sousa but a mystic comparable to Franck. This concerto, composed in 1919, is the epitome of this mysticism which appears to deepen as Elgar dreams through the autumn of his life. Mr. W. H. Squire has proved that he can pierce to the core of Elgar's meaning, and his playing alone makes this a memorable set. Although this recording appeared in England some five or six years ago, the reproduction compares very favorably with the best that is being done today.

**Saint-Saens: Concerto No. 4 in C Minor, Op. 44.** Alfred Cortot (Piano) and Orchestra conducted by Charles Münch. 3-12" discs (V-DB2577 to V-DB2579). \$2.50 each. (Three-pocket album available with this set at 50c additional.)

This is a very fine recording of a work that has not been recorded before. Cortot is the ideal interpreter of this concerto, which the composer himself introduced to the public at a concert in 1875 at Paris. The usual four movements are condensed to two, as was also done in the well-known *C Minor Organ Symphony*. We believe the present work will please many music lovers, and as both the performance and the reproduction are of the highest excellence, we do not hesitate to recommend this item.



## CHAMBER MUSIC



**Barber: Dover Beach.** (Poem by Matthew Arnold.) Samuel Barber (Baritone) with the Curtis String Quartet. 1-12" disc (V-8998). \$2.

We learn from the printed slip that accompanies each copy of this disc, and which also gives the words of Matthew Arnold's poem, that Samuel Barber, the twenty-five-year-old American musician, is primarily interested in composition. And that he began his music studies at the piano, where at the age of seven he discovered that instrument to be a means of expression for his original musical ideas. At thirteen he was enrolled at the Curtis Institute of Music in Philadelphia, where he achieved distinction as a fine pianist, as the possessor of a rich, sympathetic baritone voice, and as a composer. In 1935, he had the unusual honor of receiving two composition prizes—one, the Pulitzer Prize; the other, the Prix de Rome, which gave him a two-year fellowship at the American Academy in Rome.

Among his many compositions, the musical setting of Matthew Arnold's poem for voice and string quartet, is perhaps the most striking. It is a work worthy of the earnest attention of all serious music lovers, and one that will readily repay anyone for the time he takes to investigate it. Mr. Barber is finely equipped for the vocal part in this work, and the Curtis String Quartet gives most artistic and sympathetic support. We do not hesitate to recommend this disc as an outstanding recording of modern American music of true musical worth.

**Turina: La Oracion del Torero.** Gordon String Quartet. 1-12" disc (C-68505D). \$1.50.

We seem to recall an early Spanish H.M.V. recording of this work by the Rafael String Quartet, and if our memory is correct neither the performance nor the reproduction was particularly good. However, we need not worry about it now, for we have a most excellent rendition by the Gordon players, and the recording is of the very best. Those interested in modern music will welcome this disc, containing as it does one of the important works of the modern Spanish composer, Joaquín Turina.

**Mozart: Quartet in E Flat Major, K. 428.** Prisca Quartet. 4-10" discs (PD-10394 to PD-10397). \$1.50 each.

We recall that the Amar String Quartet made a recording of this work a good many years ago, and that it attained quite some popularity. Therefore, we believe that this new recording will find a ready welcome. The reproduction is vastly superior, of course, and the Prisca Quartet is thoroughly able to handle the task at hand in an excellent manner.

**Beethoven: Quartet in A Minor, Op. 132.** Léner String Quartet. 5-12" discs (C-LX463 to C-LX467) in album. \$10.

And now we have a thoroughly adequate recording of this glorious work—thought by many to be the greatest string quartet ever conceived by the mind of man. You will recall that this work was interrupted by a serious illness that befell the composer, and that Beethoven marked the slow movement, "Song of Thanksgiving to the Deity on recovery from illness, written in the Lydian mode." From first to last this is a work of great spiritual power, and the listener who is not carried away from his own little selfish world by this glorious music is certainly not capable of being touched by the ethereal. The Léners seem to have been thoroughly imbued with the spirit of this music, and their performance is beyond criticism. The reproduction is superb.

**Mendelssohn: Quartet in E Flat Major, Op. 12.** The Budapest String Quartet. 3-12" discs (V-14000 to V-14002) in album. Victor Set M-307. \$6.50.

This is the first complete recording of a Mendelssohn String Quartet, within our memory. A search of even the older catalogues fails to reveal one, and so, if for no other reason this set is of considerable importance. We are glad that the Budapest players selected this particular one, for it contains the lovely Canzonetta which this quartet recorded as a separate piece, several years ago. We recall that disc very well. It was indeed quite charming and enjoyed rather a large sale at the time. The library of recorded music is certainly enriched by the addition of this splendid recording of this truly beautiful music.

**Schubert: Quartet in C Major (1813).** Prisca Quartet. Seven sides and **Schumann: Des Abends.** Karl Delseit (Piano). 4-10" discs (PD-10406 to PD-10409). \$1.50 each.

We know of no other recording of this finely turned-out little quartet with its many lovely melodies. After a good dose of modern dissonance, it is a great joy to turn on this light and pleasing little work. The Prisca Quartet gives a fine spirited performance, and the recording is good.

## VIOLIN



**Harris: Poem.** Albert Spalding (Violin) with piano accompaniment by André Benoist. 1-12" disc (V-8997). \$2.

For those who are following the work of Roy Harris, one of America's leading modern composers, this disc will hold particular interest. The American violinist, Albert Spalding, is an ideal interpreter of this interesting music. The reproduction is splendid.



## PIANO



**Dukas: Variations, Interlude and Finale on a Theme of Rameau.** Mlle. Yvonne Lefébure (Piano). 2-12" discs (V-L1009 and V-L1010). \$1.90 each.

This pair of discs is of more than usual importance, for it adds to the library of recorded music an item that will be welcomed by many serious music lovers. It is sound music, and it is lovely to listen to, as played so sympathetically and artistically by Mlle. Lefébure. Edward Burlingame Hill, in his *Modern French Music*, in writing of this work says:

"The 'Variations, Interlude et Finale' (1902) have for theme the little minuet entitled 'Le Lardon' from the first collection of Rameau's harpsichord pieces. While these variations proceed in type from those of Beethoven's last period, Dukas has employed these in a harmonic ingenuity and a musical invention which could only issue from his ripened personality. The finale, in particular, combines the gaiety of the eighteenth century with his own heightened perceptions, and brings these variations to a brilliant close."

Add excellent recording, and you have a pair of discs that will fit nicely into any record library.

**Beethoven: Sonata in E Flat Major, Op. 81a.** Three sides and **Bach: Prelude and Fugue in B Flat Minor, No. 22.** Wilhelm Bachaus (Piano). 2-12" discs (V-8922 and V-8923). \$2 each.

Except for Schnabel's recording, which is contained in the Fourth Volume of the Beethoven Piano Sonata Society, this is the best available. For those who have not subscribed for the above-mentioned volume, this pair of discs will be very welcome. You will recall that this work is known as "Les Adieux" Sonata, and each of the three movements is explained by Beethoven to portray the following emotions: the parting of the two friends; the loneliness of the separation; and the joy of their reunion. Wilhelm Bachaus gives a thoroughly adequate performance of this well-known work. The Bach item, which makes up the fourth side, is an added attraction of no small value. The record is highly satisfactory.

**Schubert—arr. Liszt: Soirée de Vienne.** Egon Petri (Piano). 1-12" disc (C-68504D). \$1.50.

Egon Petri gives a most charming performance of five of the nine waltzes which make up this work. Liszt, in his arrangement of these Schubert waltzes, elaborated considerably upon the original compositions, making them suitable for concert performances. This is lovely music, skillfully played, and flawlessly recorded.

**Beethoven: Sonata in E Flat Major, Op. 31, No. 3.** Wilhelm Kempff (Piano). Five sides and **Haydn: Rondo all' Ongareso.** Elly Ney Trio. 3-12" discs (PD-67069 to PD-67071). \$2 each. (Three-pocket album available with this set at 50c additional.)

This sonata is included in the sixth volume of the Beethoven Piano Sonata Society played by Artur Schnabel, otherwise we know of no other available recording. If you can afford to purchase the Society album, and we understand that there are still a few of them available, by all means do so. If you can't, you will find this recording by Wilhelm Kempff a very good substitute. We do not recommend it as "just as good," but we do say that it is a mighty fine performance, and the Polydor piano reproduction is of the best.

**Rubinstein: Valse Allemagne, No. 5 (Op. 82) and Etude No. 1 (Op. 23).** Mark Hambourg (Piano). 1-12" disc (V-C2818). \$1.90.

Very little of Anton Rubinstein's music has reached the recording studio, and so we played this disc with more than usual interest. We were rather disappointed with Hambourg's performance of these spirited little pieces. He plays them with a mighty heavy hand, devoid of all brilliance and sparkle. Perhaps others will like the performance—to us it was pretty dull. The reproduction is satisfactory.

## VOCAL



**Robert Franz: Lieder Album (Twenty-Four Songs).**

Ernst Wolff (Baritone) accompanying himself at the piano. 2-10" discs (C-17054D and C-17055D); \$1 each, and 3-12" discs (C-68501D to C-68503D); \$1.50 each, in album. Columbia Set No. 253. \$6.50.

Columbia offers this month a most unusual set of *Lieder*. Unusual in several ways—the composer, Robert Franz, appears but a very few times in the repertory of recorded music; the soloist, Ernst Wolff, is totally unknown in America, although these recordings were made in this country; and probably the most unusual point of all is the fact that the singer plays his own accompaniments.

Robert Franz (1815-1892) was born in Halle, Germany, and because of parental objections did not begin the serious study of music until he was nearly twenty-one years of age. From then until he was fifty-three he devoted himself exclusively to that art. At about that time he lost his hearing and was forced to entirely abandon his career. The remaining years of his life were spent in modest retirement, which was made possible by the kindness of a few of his influential friends. Liszt and Joachim gave concerts for his benefit, and were largely instrumental in raising sufficient funds to insure him rea-



sonable comfort during this latter period of his life. During his productive years he devoted his creative genius almost exclusively to the writing of songs, of which he composed well over two hundred. They are for the most part quite short, and usually based upon rather simple texts of a homely sentimental order. Mr. Philip L. Miller, who prepared the booklet which accompanies this set, containing the German words of the various songs with a concise English explanation of the sentiment of each, states:

"Robert Franz is one of the clearest and most direct of composers, he has never been fully appreciated; with all the qualities which should endear him to the layman as well as the musician, he has been staunchly championed by the few, and consistently overlooked by the many."

We cannot recommend too highly the superb art of Ernst Wolff, whose smooth, clear baritone voice shows to such excellent advantage in the singing of these unaffected little songs. The accompaniment which he supplies is a feature worthy of the closest scrutiny; it is beyond cavil. We understand that Mr. Wolff has recently come to America, and that he purposes to pursue his career here where he feels that greater opportunity lies before the sincere artist than now obtains in his native Germany. We wish him every success, and bespeak for him the earnest consideration of the vast number of music lovers who will first learn of him through this outstanding and entirely worth-while album of records.

**Brahms: Wie bist du meine Königin and Ruhe Süßliebchen.** Heinrich Schlusnus (Baritone) with piano accompaniment by Sebastian Peschko. 1-12" disc (PD-35032). \$2.

**Wolf: Abschied and Anakreons Grab.** Heinrich Schlusnus (Baritone) with piano accompaniment by Sebastian Peschko. 1-10" disc (PD-30010). \$1.50.

Heinrich Schlusnus is steadily gaining in popularity with those who truly appreciate fine vocal recordings. Experience teaches us that Herr Schlusnus never disappoints us. Whatever he does is always of real musical worth, and sung in a manner that cannot help but please even the most critical. The present discs are no exception. The Polydor recording is, as usual, very fine.

**Farewell, My Camp** (Russian Gypsy Song). One side and **Curly Hair** (Russian Folk Song). Sung in Russian. Peter Lescenco (Baritone) with Frank Fox Orchestra. 1-10" disc (C-4123M). \$1.

Gypsy songs seem to be very much in favor at the present time with quite a number of record collectors. If you are one of them, you will very likely find this little disc very satisfactory.

## OPERA



**Charpentier: Louise** (Abridged phonographic version arranged by the composer). Ninon Vallin (Mezzo-Soprano), Georges Thill (Tenor) and André Pernet (Baritone) with Orchestra and Chorus conducted by Eugène Bigot. 8-12" discs (C-68485D to C-68492D) in album. Columbia Operatic Set No. 12. \$12.

(This annotation is reprinted from the May, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

Charpentier has carefully selected the finest parts of the work for this abridged version of his successful opera, keeping in mind that much that might be effective on the stage would have little meaning on records. He has done the difficult job very well, and we believe that most of his admirers will be entirely satisfied with this shortened version. The choice of artists is excellent; this is especially true of Ninon Vallin for the title rôle, and Georges Thill for *Julien*. The scenes with the chorus are recorded in a most realistic manner, and the whole performance breathes with life. This is largely because of M. Bigot's able and spirited direction. The recording is one of the finest we have ever received from the French Columbia studios.

**Mozart: Die Zauberflöte—Der Hölle Rache Kocht in Meinem Herzen** (Act 2). Miliza Korjus (Soprano) with Berlin Broadcasting Orchestra conducted by Johannes Müller. One side and **Offenbach: Tales of Hoffman—Olympia's Aria** (Act 1). Miliza Korjus (Soprano) with orchestra conducted by Franz Schönbauersfeld. 1-12" disc (V-11921). \$1.50.

Any doubts we may have had regarding the sterling artistic ability of Miliza Korjus, when her first disc was made available in January of this year, have been entirely dispelled with the advent of the present record. We do not feel that the European critics are overstating the case when they acclaim Miss Korjus the second Galli-Curci. For our part, she reminds us much more of Hempel at the zenith of her career. In any case, these are recordings of a truly great voice, one of sufficient power, ample range, and sparkling clarity.

## ORGAN



**Handel: Minuet** (from *Berenice*). One side and **Sammartini: Canto Amoroso**. Archer Gibson (Organ). 1-10" disc (V-25312). 75c.

A nice little organ record—well performed and excellently recorded.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 5

JULY 1936

By mail to any address  
25c. per year

MOST of us know, but perhaps few of us think, of the many and various uses to which phonograph records are put. The great majority of our readers very likely think of records in connection with music, either for enjoyment, or study, or a combination of both. Very few of us think of the use of recorded music in the attaining of speed and rhythm in typing, or of the special records used in the training of songbirds, or the many sound effect records that are used in radio broadcasts, or the set of discs for the study of wireless telegraphy, or the discs upon which have been recorded the various sounds that attend certain heart ailments, which are used by medical doctors for study and diagnosis, or the records used to learn tap dancing. This list might be continued for pages. It is enough for our purpose, that we point out that the little black discs serve many useful purposes not in any way connected with musical enjoyment or study.

An album of some thirteen records recently released in England brings to our mind another very different use—a far more noble use, and one of great historic interest and value. These discs, which are incased in a handsome royal purple album of a special sturdy construction, contain "The Recorded Addresses and Speeches of King George the Fifth and the Tribute to His Memory by the Prime Minister." Among the late King's records will be found his "Messages to the Empire" broadcast on each Christmas Day from 1932 to 1935 inclusive; his "Silver Jubilee Message to the Empire" broadcast May 6, 1935; his "Empire Day Message to the Boys of the British Empire" (1923); and the following speeches: the one at the opening of the Five-Power Naval Conference, January 21, 1930; the one at the opening of the Indian Round-Table Conference, November

12, 1930; the one at the Opening of the World Economic and Monetary Conference, June 12, 1933; and the one in Westminster Hall, May 9, 1935. In addition to the recordings just mentioned, the set includes Queen Mary's "Empire Day Message to the Girls of the British Empire" (1923), and the Prime Minister, The Rt. Hon. Stanley Baldwin's "Tribute to the Memory of King George V," which was broadcast on January 21, 1936.

This album will appeal instantly to those who are making a collection of records of historical value, and in addition to this rather limited group, we think that it should be included in the libraries of all schools who can afford to purchase it. The subjects covered in the various speeches insure its value in the teaching of history, and also, to some extent in the teaching of economics. Sufficient ground is covered in these recordings for anyone to get a pretty good idea of England's attitude toward a number of the most important questions of the last half dozen years. One often gets an entirely different idea in hearing a speech delivered than one gets from reading it from the printed page. These discs afford that opportunity. Also they afford the further opportunity of becoming more intimately acquainted with the most beloved monarch of his time.

The publishers of this bulletin have imported a very limited number of these sets, and will fill orders as long as the supply lasts. The price is \$20 (postpaid in U. S. A.).

We have known for some time that Victor has been working on the development of an instrument which was to be the last word in record reproduction. A sample of this instrument has just reached us, and we are greatly impressed with its revolutionary characteristics. However, we do not wish to



pass on to our readers any snap judgment, and so we will defer our remarks concerning it until our next issue. This instrument is an electric phonograph, without radio, housed in an attractive console cabinet. It is model R-99. Price \$149.50.

## ORCHESTRA



**Wagner: A Faust Overture.** Three sides and **Lohengrin**—Prelude to Act III. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-LX481 and C-LX482). \$2 each.

A *Faust Overture* belongs to Wagner's dismal Paris days. "Out of the inner depths of my discontent," he wrote, he composed an orchestral piece which he called "an overture to Goethe's *Faust*," but which was really intended for the first section of a grand *Faust* Symphony." Its first public performance occurred at Dresden. In 1855, the year in which Wagner scored *Die Walküre*, the second version—the one we now have—was completed. In that year Wagner wrote to Liszt: "I have been taken with a desire to remodel my old *Faust Overture*. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive)." In its new form the work was played for the first time at Zurich, January 23, 1855. The result of a brooding absorption of spirit, the Overture reflects the misery of Wagner's visit to Paris, one of the bleakest periods of his life. "The outstanding fact about Wagner's *Faust Overture*," Lawrence Gilman has written, "is that neither Woman nor the Devil appears in it . . . A *Faust Overture* is steeped in sex, but Gretchen is absent from the scene, and so is Mephistopheles. The explanation is, that A *Faust Overture* is in no sense an Overture to *Faust*." It is, more properly, a symphonic poem.

This work has been recorded several times before, but there is no need of giving any of the previous versions consideration now. Sir Thomas Beecham renders a performance that is superb in every way, and the reproduction throughout is top-notch. This pair of discs is particularly recommended.

**R. Strauss: Der Rosenkavalier**—Waltzes. Three sides and **Carl Stix: Spielerei** (Op. 140). Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 2-10" discs (V-1758 and V-1759). \$1.50 each.

Mr. Ormandy is right at home with the *Rosenkavalier* Waltzes and gives a fine spirited performance of these always popular pieces. The fourth side of these discs contains a pizzicato number entitled *Spielerei* (Playfulness) by Carl Stix—interesting but not very exciting. The reproduction throughout is highly satisfactory.

**Beethoven: Symphony No. 7 in A Major, Op. 92.** Nine sides and **Beethoven: Prometheus—Overture** (Op. 43). Vienna Philharmonic Orchestra conducted by Felix Weingartner. 5-12" discs (C-LX484 to C-LX488) in album. \$10.

A great many music lovers will welcome this new recording of the *Seventh* under the direction of Felix Weingartner. For those who prefer a traditional orthodox performance this version will be favored rather than the Victor set directed by Stokowski. Perhaps Weingartner takes the whole symphony a bit too slowly—this is particularly noticeable in the second movement—but aside from that, his performance is just about what those of the classic school expect their Beethoven to be. It is a fine straightforward performance.

The reproduction in the present set is good. However, a slight echo throughout gives us the impression that the orchestra is playing in a large empty auditorium.

**Liszt: Les Préludes.** Grand Orchestre Philharmonique of Paris conducted by Selmar Meyrowitz. 2-12" discs (C-LX489 and C-LX490). \$2 each.

On July 31 of this year, the world will commemorate the fiftieth anniversary of the death of Franz Liszt. Special concerts of his works will be given throughout Europe, the most important of which will take the form of festivals at Prague and Budapest. Selmar Meyrowitz has been invited to conduct at both of these celebrations. These records might be termed his rehearsal for the coming performances. If this is the case, those who attend the festivals may expect some mighty stirring performances. A special feature of these discs is the very exceptional reproduction of the orchestra, and their great dynamic range. These records on a modern reproducing instrument contain a lot of real thrills.

**Weber: Oberon**—Overture. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. Three sides and **Weber: Abu Hassan**—Overture. Hallé Orchestra conducted by Sir Hamilton Harty. 2-12" discs (C-68506D and C-68507D) in album. Columbia Set X-34. \$3.

**Cherubini: Anacreon**—Overture. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. Three sides and **Handel: Concerto Grosso No. 3 in E Minor, Op. 6**—Larghetto and Polonaise. Symphony Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68508D and C-68509D) in album. Columbia Set X-35. \$3.

Mengelberg's recordings of the *Oberon* and *Anacreon* overtures have been in the Columbia catalogue for several years and are well known to most record collectors. This month they appear as two record album sets with new items filling the fourth side of each second disc. Mengelberg has many admirers in this country and those who do not already possess these recordings will probably be better pleased with them in their new form.



**Beethoven: Symphony No. 5 in C Minor, Op. 67.**

London Philharmonic Orchestra conducted by Felix Weingartner. 4-12" discs (C-68510D to C-68513D) in album. Columbia Set No. 254. \$6.

Columbia replaces its recording of the *Fifth* by Weingartner (Album Set 178) with a later recording under the same composer with a slightly larger orchestra. The earlier set was pretty generally conceded to be the best version available until this time, and now we have a recording which is a trifle better than the best. Perhaps even the present set is not the best that could be produced, but it is the best to be had, and it is a mighty fine performance of this most popular of symphonies. Let us not worry about the perfect *Fifth* that may at some future time appear in recorded form—rather let us enjoy the excellent recording that now awaits our pleasure.

**Grétry—arr. Meyrowitz: La Rosiere Republicaine—**

Suite de Ballet. Grand Orchestre Philharmonique of Paris conducted by Selmey Meyrowitz. 2-10" discs (C-LB27 and C-LB28). \$1.50 each.

For nearly 140 years this music, originally written by Grétry (1741-1813) to celebrate the French Revolution, had been lost. A few years ago—in 1932—Selmey Meyrowitz, then conductor of the Berlin State Opera, discovered the MSS in the archives of the Opera House. He was fascinated with the work and immediately arranged it for the modern orchestra. It is he who conducts this recording. We would say that this composition is of historical rather than musical interest. It is definitely a product of the times, and we enjoyed listening to it with that thought in mind. It is the music that was popular with those who thronged the Parisian theatres during those exciting days. The recording is very good.

**Gluck: Don Juan—Ballet Music. Chamber Orchestra conducted by Hans von Benda. 1-12" disc (V-EH949). \$1.90.**

Gluck produced his ballet of *Don Juan* at Vienna in 1761, one year before his most successful opera, *Orfeo ed Euridice*, was given its first performance in the same city. The ballet music sounds pretty old fashioned to us now, and aside from its historical significance, we can see no reason for recording it. The small orchestra, which performed it for this record, does it very nicely, and so if you are interested, you will find this disc quite satisfactory. The reproduction is also good.

**Respighi: The Pines of Rome. Milan Symphony Orchestra conducted by Cav. Lorenzo Molajoli. 3-10" discs (C-17060D to C-17062D). \$1 each.**

The Victor recording of this item which was released last month is very much more convenient because of the fact that it consists of two 12-inch discs, with each of the four parts of the work on a single side. There are, therefore, no breaks in the movements. Also the Victor recording is a very recent one, while the present one has been in the Italian Columbia catalogue for a number of years.

**Mendelssohn: Midsummer Night's Dream—Nocturne. B. B. C. Symphony Orchestra conducted by Adrian Boult. 1-10" disc (V-4312). \$1.**

An outstanding recording of this well beloved music. Aubrey Brain's superb playing of the French horn passages is a feature of this disc. Students of that instrument please note.

**J. Strauss: Thunder and Lightning—Polka (Op. 324). One side and Pierné: Entrance of the Little Fauns (from *Cydalise*); White: Mosquito Dance. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4319). \$1.**

Just the fare for "Pops" concert audiences, and Mr. Fiedler makes the most of his excellent opportunities. Great stuff—well recorded.

## CONCERTO

**Sibelius: Concerto in D Minor, Op. 47. Jascha Heifetz (Violin) and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (V-14016 to V-14019) in album. Victor Set M-309. \$8.**

This is by all odds the most important item to be released this month. In fact it is one of the most important items to be issued during the last year or so. And at the very outset we do not hesitate to recommend this album unequivocally from every viewpoint: the music itself, the solo artist, the magnificent orchestral direction of Sir Thomas Beecham, and the superb recording. Of course, what we mean to convey is, that this is an album set *par excellence*.

This concerto by the great Finnish composer Sibelius was originally composed in 1903 and was re-written during the following two years. It was first performed by Karl Halir at Berlin in 1905, and the first performance in America was given by the late Maud Powell with the New York Philharmonic Society, November 30, 1906. Recently, Heifetz has rather made it his own by playing it on many occasions both here in the United States and abroad. It seems strange to associate Sibelius with the violin, and yet it should not be so, for he studied that instrument quite thoroughly in his student days. Of course, Sibelius uses the instrument as no other composer ever has, and with a most telling effect. He fits it into this work, which, by the way, is marked with the same rugged qualities as his symphonies, in a way that is entirely unique. And here we might remark, that in doing this he has set before the soloist one of the most difficult tasks in the whole realm of literature for that instrument. Heifetz seems to handle his exacting part with apparent ease and again demonstrates his almost superhuman technique.

This set will very likely be investigated by everyone who is interested in the truly great achievements in music.



**Haydn: Concerto in D Major for Violoncello and Orchestra.** Emanuel Feuermann (Cello) and Symphony Orchestra conducted by Dr. Malcolm Sargent. 4-12" discs (C-LX472 to C-LX475) in album. \$8.

We have just spent a most pleasant hour. We have just finished playing this violoncello concerto through twice in succession, and if time would permit we would like to hear it again, right now. Of all the works in this form, this one appeals to us more than any of the six which Haydn produced, or in fact, any that have come from the pens of other composers. Feuermann makes the most of the fine opportunity that Haydn has given him, and we doubt if anyone will criticize the performance of this sterling artist. The orchestral accompaniment is adequate, and the recording of the best.

From time to time we have noticed in the H. M. V. catalogue a recording of a Haydn violoncello concerto in the same key as the present one played by Guilhermina Suggia. This item has been in the catalogue for at least six or seven years, and we have often thought of sending for a copy, but for some reason or other, we just never got around to it. As Haydn wrote two works in this form in the key of D, and as the earlier set contains one less record than the present one, there is a doubt in our mind whether the two recordings are of the same composition. Perhaps some of our readers can enlighten us.

**Lapham: Japanese Concerto in C Minor, Op. 35.** Claude Lapham (Piano) with orchestra. 3-10" discs (V-4306 to V-4308) in album. Victor Set M-302. \$3.50.

We rather imagine that this composition was recorded with an eye to the Japanese market, which as some of us know has grown to be of primary importance. The number of phonograph records, mostly of classical music, sold in Japan, compares very favorably with the number sold in any country in the world. It is reported that there has been formed there a record club, something similar to our Book of the Month Club, which now numbers nearly 30,000 members. The members contract for twelve records of the committee's selection to be delivered to them at the rate of one each month. There are very few, if any, classical records issued in America, of which anything like that number of copies will be sold within the first thirty days after their release. The Japanese are getting musical culture in the shape of little black discs, and they are getting it in a big way. All of this has very little to do with Mr. Lapham's *Japanese Concerto*, except that Mr. Lapham composed it during 1935, while he was living in Japan, and it was first performed in that country during April of that year with tremendous success.

The work is western music with an eastern tang, and is definitely a novelty. Whether it will have any interest after the novelty has worn off, only time can

tell. We have played it a couple of times since we received the sample discs and we don't have any urge to hear it again for at least a few days. In all fairness, we must say that there are some very interesting passages where some very tricky orchestration is employed. The composer plays the piano part for this recording, and his ability as a performer is a feature worthy of especial comment.

A short biographical note upon Mr. Lapham will be found on page 2 of the April, 1936 issue of this bulletin. It is included in our review of this composer's Japanese tone poem entitled *Mihara Yama*, which was recorded by the Victor Symphony Orchestra and released by Victor during that month.

**Mozart: Concerto No. 3 in G Major, K. 216.** Bronislaw Huberman (Violin) and Vienna Philharmonic Orchestra conducted by Issai Dobrowen. 3-12" discs (C-68548D to C-68550D) in album. Columbia Set No. 258. \$5.

This album is of particular importance because it is the first recording of this seldom heard work to be issued in America. Why it should not be played as often as the D major or the one in A is quite beyond our ken, for it is certainly just as attractive. You will recall that the three concertos mentioned are from a group of five which Mozart composed within a period of nine months during 1775. This was the composer's concerto year, and these early experiments in the concerto form were to be the foundations upon which Beethoven and those who followed him builded.

Columbia is to be congratulated upon making this fine item available so promptly—it was released in England less than a month ago. Huberman and Dobrowen are also to be congratulated, the former for his excellent performance, which shows a splendid understanding of the work and a technique fully capable of handling it, and the latter for the restrained and intelligent orchestral accompaniment which adds so much to the charm of this set. And while we are congratulating everybody concerned, let us not forget the recording technicians whose ability is shown by the superb reproduction.

**Pienné: Concertstück for Harp and Orchestra.** Mlle. Lily Laskine (Harp) and the Pasdeloup Concerts Orchestra conducted by Coppola. 2-10" discs (V-K7621 and V-K7622). \$1.35 each.

Perhaps repeated playings of this little concerto for harp and orchestra might reveal some hidden charms that are not immediately discernible. The passages for the solo instrument are at times quite fascinating, but the orchestration seems heavy, dull, and uninteresting to us. It is just possible that the recording might be a bit muddy, especially in the lower registers. Perhaps it isn't the composer's fault at all. However, we must report that we found this pair of discs anything but exciting.



## PIANO



**Balakirev: Islamey—Oriental Fantaisie.** Simon Barer (Piano). 1-12" disc (V-DB2675). \$2.50.

An example of piano virtuosity developed to the supreme degree—it does not seem possible for anyone to play a piano as Mr. Barer does on this disc. This is difficult music, very difficult music, and at times one would think that there must be more than just two hands at the keyboard. Mr. Barer comes through with flying colors, and gives a fine, clean, clear-cut performance. The reproduction is superb.

**Chopin: Etude in B Minor, Op. 25, No. 22.** One side and **Chopin: Prelude in A Flat Major, Op. 28, No. 17; Prelude in B Flat Minor, Op. 28, No. 16.** Josef Lhevinne (Piano). 1-12" disc (V-14024). \$2.

We don't recall a finer performance of these Chopin pieces, and we don't recall better recordings of the piano. Considered from every angle, this is a well worthwhile disc.

**Debussy: Reflets dans l'Eau and Soiree dans Grenade.** Walter Gieseking (Piano). 1-12" disc (C-LX480). \$2.

Perhaps you won't care to have your Debussy played quite as vigorously as Mr. Gieseking plays it on this disc. We rather feel that he does lay a pretty heavy hand in the *Reflets dans l'Eau*. Except for that slight criticism, we vote this a practically perfect performance. The reproduction of the piano is just about as fine as we have heard.

**Bach—Liszt: Fantaisie and Fugue for Organ in G Minor.** Alexandre Borowsky (Piano). 1-12" disc (PD-67074). \$2.

Borowsky makes a fine recording of this famous Liszt arrangement of the popular Bach opus. It's a grand disc, and we predict that it will be given a wide and enthusiastic welcome.

**Liszt: St. Francis Walking on the Water.** Marcel Ciampi (Piano). 1-12" disc (C-DX733). \$2.

Last December we reviewed a Parlophone record which contained this same music. It was labeled *The Legend of St. Francis of Assisi*. At that time we stated, "We don't know just what this music has to do with St. Francis preaching to the birds," but now we know that this disc was not properly labeled, and as a matter of fact, the music did not have anything to do with St. Francis of Assisi. Rather it is supposed to have been inspired by the legend of St. Francis of Paul walking upon the waters across the Straits of Messina, when some boatmen refused to carry him over. It is all very clear now. Liszt did write a piece inspired by the St. Francis of Assisi legend but we do not recall ever having heard it.

Marcel Ciampi gives a really fine performance of this music, which is quite interesting when you as-

sociate it with the proper legend. It is greatly superior to Professor Grunzeis' version. If you are interested, by all means select the present disc.

## CHAMBER MUSIC



**Fauré: Quartet No. 1 in C Minor, Op. 15.** Robert Casadesus (Piano), Joseph Calvet (Violin), Léon Pascal (Viola) and Paul Mas (Cello). 4-12" discs (C-68524D to C-68527D) in album. Columbia Set No. 255. \$6.

American record collectors will very likely rejoice upon learning of the release of this set. It is the first recording of this work to be issued on this side of the Atlantic. Thank you, Columbia! We recall a French H.M.V. set which appeared abroad about three years ago. At that time we thought it to be quite satisfactory, but there is no need to consider it now, for the present Columbia version, both as to performance and reproduction, leaves nothing to be desired.

Fauré's chamber music is seldom heard upon our concert platforms and there is really not any reason for its absence, because it has a charm and refinement about it which should appeal even to the most discerning. It abounds in lovely melodies, that even after repeated hearings never seem to become trite or stale. Now that everyone may easily hear this music, we believe that you will wonder as we do, why we do not have the opportunity more often.

**Reger: Trio in A Minor, Op. 77b.** Members of Klingler Quartet. 3-12" discs (V-EH950 to V-EH952). \$1.90 each. (Three-pocket album available with this set at 50c additional.)

Very little of the work of Max Reger (b. Brand, Bavaria, 1873; d. Leipzig, 1916) has been engraved on records. Most intelligent musicians know of the importance of this outstanding German composer, but for some unknown reason his compositions are seldom heard here in America. For this reason, this fine recording of his *Trio in A Minor* for violin, viola, and violoncello should attract more than ordinary attention. The music itself is well worth investigating, and at the hands of the capable players who here perform it, it becomes something of rare beauty. The reproduction is excellent.

**Wolf: Italian Serenade in G Major.** Lener String Quartet. 1-12" disc (C-68554D). \$1.50.

The Leners give a fine performance of this lovely Wolf music in its original form for string quartet. We rather prefer it to the similar version by the Budapest String Quartet which appeared under the Victor label a couple of years ago, and we definitely prefer it to any of the recordings of this work in its arrangement for string orchestra. The present Columbia reproduction is excellent.



## VOCAL



Schumann: *Meine Rose* (Op. 90, No. 2). One side and Schumann: *Schöne Fremde* (Op. 39, No. 6); *In der Fremde* (Op. 39, No. 1); *Geisternähe* (Op. 77, No. 3). Ria Ginster (Soprano) with piano accompaniment by Gerald Moore. 1-12" disc (V-14025). \$2.

(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed).

A search of the catalogues fails to reveal any other recordings of these charming little Schumann songs. Ria Ginster and Gerald Moore have recorded them in a manner that will be fully acceptable to the most discriminating lover of German *lieder*. The reproduction of both the voice and the piano is splendid.

Shilkret: *If I Should Send a Rose*. One side and Thayer: *I Have So Little to Give*. Richard Crooks (Tenor) with orchestra directed by Nathaniel Shilkret. 1-10" disc (V-1760). \$1.50.

We feel that Mr. Crooks is wasting his talent on these sentimental trifles. He does make them sound quite grand, but when we hear:

"I have so little to give,  
Only say that you can live,  
For love alone"

—well, that is enough for us, and we turn the phonograph off and try another disc.

Klabund: *Wanderung zur Nacht*. One side and Linde: *Abendhimmel*; Leuthold: *Trinklied*. Heinrich Schlusnus (Baritone) with piano accompaniment by Sebastian Peschko. 1-10" disc (PD-30012). \$1.50.

We can find nothing concerning the composers of these little songs. They are apparently little folk songs of a rather sentimental sort. Schlusnus sings them with a great deal of sincerity and his lovely, smooth, clear voice is heard to great advantage on this disc. The recording is very fine.

## CHORAL



Lasso: *Echoliad*. One side and Mendelssohn: *Die Nachtigall*. Dresdner Kreuzchor directed by Rudolf Mauersberger. 1-10" disc (V-EG3545). \$1.35.

Two pleasing little numbers sung by a well trained choir. Recording very good.

## OPERA



An Operatic Recital. Claudia Muzio (Soprano) with orchestra conducted by Cav. Lorenzo Molajoli. 4-12" discs (C-9105M to C-9108M) in album. Columbia Set No. 259. \$6.

C-9105M Bellini: *La Sonnambula*—Ah! non credia mirarti.

Bellini: *Norma*—Casta Diva (Act 1).

C-9106M Verdi: *La Traviata*—Addio del passato (Act 3).

Verdi: *La Forza del Destino*—Pace, pace, mio Dio.

C-9107M Giordano: *Andrea Chénier*—La mamma morta.

Puccini: *La Bohème*—Si, mi chiamano Mimi (Act 1).

C-9108M Boito: *Mefistofele*—L'Altra notte in fondo mare (Act 3).

Cilea: *L'Arlesiana*—Esser madre è un inferno.

In announcing this album Columbia states that upon the death of Claudia Muzio, which occurred on May 24, there appeared all over the country requests for recordings of her glorious voice. Fortunately master records were available of several arias from operas in which she often appeared. From these masters the present discs were pressed and this album was produced. Thus those who are interested may have an invaluable aid to their memory of one of the truly great singers of our time.

Mozart: *Così fan tutte*—Come Scoglio. Ina Souez (Soprano) with Orchestra conducted by Clarence Raybould. One side and *Così fan tutte*—Fra Gli Amplessi in Pochi Istanti. Ina Souez (Soprano) and Heddle Nash (Tenor) with Orchestra conducted by Clarence Raybould. Sung in Italian. 1-12" disc (C-9104M). \$1.50.

This recording has enjoyed considerable popularity since it was listed under its foreign label in this place last August. Now that it is generally available, it will very likely find its way into a great number of libraries. The artists are fully capable of the task at hand, and the reproduction is splendid.

## ORGAN



Bach: *Toccata and Fugue in D Minor*. G. D. Cunningham (Organ). 1-12" disc (C-DX515). \$2.

An excellent recording of one of Bach's most popular organ pieces. The reproduction is especially fine, and Mr. Cunningham keeps the best traditions of the immortal master well in mind.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 6

AUGUST 1936

By mail to any address  
25c. per year

N**A** WEEK or so ago there came to our desk a copy of *The Gramophone Shop Encyclopedia of Recorded Music*, and since that time we have spent every available hour in a close study of this monumental work. The further we checked its contents the more we marveled at its accuracy and completeness. It is utterly impossible in the limited space at our present disposal to adequately review this comprehensive volume, and so we will briefly mention the features which seem to us most important.

At the very outset, we must make it abundantly clear that this great work is not just an immense record catalogue. Of course, it may be used as such, but its greatest value lies in the vast amount of musical data and information it contains. For that reason it would be well worth its modest price to any student of music, whether he ever expected to make a collection of records, or whether he never expected to own a phonograph in the whole course of his life. For example, the copious notes, which will be found throughout the twenty-two pages that are devoted to Bach, cannot help being of untold value to anyone who is studying the music of that great master. And while we are on the subject of notes, we must call especial attention to the vast number of them which appear throughout the nearly thirty pages devoted to Wagner. Wagnerian scholars will find them most helpful as they piece together the many individual recordings of the various music dramas so that it is possible to arrange, as nearly as may be, a complete recording of each. The unavoidable cuts are very carefully noted, giving page and bar number from the score.

All items are conveniently arranged under composers, of which, nearly seven hundred are listed. Each composer is identified by a short

biographical sketch, invariably giving his nationality and his dates, together with other pertinent facts of extreme value. These sketches are written in a brief, interesting fashion and contain all of the information that the average student will require in his high school or college course in musical history.

Much more might be written in praise of the excellent arrangement of the material contained, the clear, easily read typography, the fine practical binding which permits the volume to lie flat when opened at any page, and other features, which in themselves may be of minor importance, but which, when added to those mentioned above, tend to make this work the greatest and most valuable publication yet to be produced in the whole history of the phonograph record industry. We salute The Gramophone Shop, Inc. for its foresight and courage in financing the publication of the work, we bow in humble recognition of the genius and perseverance of the compiler, R. D. Darrell, who in our opinion stands alone throughout the world in his knowledge of recorded music, and we congratulate the Wisconsin Cuneo Press, Inc. upon the excellence of the printing and binding.

*The Gramophone Shop Encyclopedia of Recorded Music.* (Size 6¾ x 9¾ inches. 576 pages.) Bound in cloth. Price \$3.50 (postpaid throughout the world). (Note: In order to bring about the widest possible distribution of this encyclopedia, the publishers of this bulletin will send a copy to anyone for five days free examination upon receipt of proper remittance. If for any reason the volume is not wanted it may be returned within five days and the purchase price will be promptly refunded.)

Last month we announced Victor's new elec-



trical phonograph, model R-99. At that time we stated that we had not had sufficient time to thoroughly test this new instrument. During the last three or four weeks, we have had ample opportunity for doing so, and have played dozens of records of all types of recordings. It is our unqualified opinion that it is the finest phonograph that has yet been built by any manufacturer. It has a musical range (i. e., a range from low tones to high tones) and a dynamic range (i. e., a range from very soft to very loud) that is not approached by any other instrument we have ever heard. We believe that the secret of this instrument is that it is designed throughout for only one purpose—to reproduce phonograph records. In designing it the engineers did not have to consider radio reproduction, home recording, radio recording or anything else, as they have to do in planning a combination instrument. This instrument does but one thing—it plays phonograph records, and it plays them as we have never heard them played before.

The R-99 is housed in a very nice looking small walnut cabinet of conservative design. Size: 34" high; 25" wide; 15½" deep. It is equipped with a self-starting synchronous motor, a 12" electrodynamic speaker, 7 metal tubes, and a low-impedance, high-fidelity pickup. The weight of this pickup upon the record is less than two ounces, which makes it possible to use a chromium needle between 75 and 100 times. This is, of course, a saving in the cost of needles, but far more important is the great saving to the records themselves. We have no figures from actual tests, but it is our opinion that records should last practically indefinitely if played exclusively upon this instrument.

If you are interested in fine record reproduction, and in an instrument that will play your records without any appreciable wear, you should lose no time in investigating Victor's new model, R-99. If your local dealer is not prepared to supply you, an order dispatched to the publishers of this bulletin will be promptly filled. The price is \$149.50.

## ORCHESTRA



**Sibelius: Festivo** (Tempo di Bolero) (No. 3 of *Scènes Historiques*, Op. 25). London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-LX501). \$2.

We have here a very interesting bit of Sibelius superbly played by the London Philharmonic under the always finely artistic direction of Sir Thomas Beecham. May we remark at this point, that Sir Thomas is one of the most consistent conductors now making records. His recordings during the last few years have been just one artistic triumph after another. This does not just happen—it is the result of careful thought in the selection of the pieces to be recorded, and the diligent rehearsal of them before the music is engraved on the wax. The announcement of a new recording by Sir Thomas Beecham always fills us with great expectations, and so far we have not been disappointed.

The present piece is the third and last of the first set of *Scènes Historiques*, Opus 25 and dates from 1899. The second set dates from 1912, and is Opus 66. The earlier set is of the period of the first Symphony and *Finlandia*, and was written to accompany a series of tableaux which were presented at a Press Celebration to raise money for the Press Pensions Fund. These tableaux depicted incidents in the early history of Finland, and it is reported that the accompanying music made very little impression at the time. Later Sibelius arranged it in the form of a suite as we have it today. While this work is not to be classed with the great Finnish composer's most important writings, it is very definitely Sibelius. Anyone who is at all familiar with the work of this master will immediately recognize his personal touch in nearly every bar. If for no other reason than that, this disc is a mighty valuable addition to the repertory of recorded music. Excellent recording prevails.

**Beethoven: Symphony No. 7 in A Major, Op. 92.** Nine sides and **Beethoven: Prometheus—Overture** (Op. 43). Vienna Philharmonic Orchestra conducted by Felix Weingartner. 5-12" discs (C-68556D to C-68560D) in album. Columbia Set No. 260. \$7.50.

When this set of discs reached the studio we played it over and then referred to what we had written last month when the imported pressings were reviewed. We noted that we had mentioned the presence of a slight echo throughout the recording as if the orchestra was playing in a large empty auditorium. When we played the domestic records today we did not notice it, and only after playing them again did we find any trace of it. Last month our ears must have been more sensitive, or the echo is not apparent on the domestic pressings. In any case, it was so slight that only the supercritical



before the microphone. In any case, the fault is trifling and should not deter anyone from selecting this recording for inclusion in his library.

It has been said that the music itself is distant and forbidding, and that the composer purposely made it so, as he did not wish it to appeal to the mob. With this we cannot agree in any way. We surely believe that anyone of average musical intelligence who will quietly play these discs through a few times, will be amply repaid for his efforts, and will find in this work great depth and beauty that may not at first be apparent.

## PIANO



**Beethoven: Sonata in C Minor, Op. 111.** Egon Petri (Piano). 3-12" discs (C-LX491 to C-LX493). \$2 each. (Three-pocket album available with this set at 50¢ additional.)

There is little to be gained by comparing this version with the only other recording ever made of this work, as it was contained in the first volume of the Beethoven Sonata Society, and that volume has been unavailable for several months—the edition having been oversubscribed. However, we asked several owners of the Schnabel recording to compare this one by Egon Petri with theirs, and in each case it was felt that the present version compared very favorably with the one contained in the Society set. The consensus of opinion seemed to be that Schnabel was to be preferred in the first movement in a slight degree, but that Petri was fully equal if not superior in the second movement which completes the work. All this would seem very high praise for the present pianist, and if you are not one of the fortunate ones who subscribed for the Society volume, you now have an opportunity to add to your collection a very splendid recording of Beethoven's last sonata for piano, which is thought by many to be his greatest work in that form. The Columbia reproduction is so fine that there is little choice between it and the other version mentioned above.

**Debussy: Reflets dans l'Eau and Soiree dans Grénade.** Walter Gieseking (Piano). 1-12" disc (C-68575D). \$1.50.

*(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)*

Perhaps you won't care to have your Debussy played quite as vigorously as Mr. Gieseking plays it on this disc. We rather feel that he does lay a pretty heavy hand in the *Reflets dans l'Eau*. Except for that slight criticism, we vote this a practically perfect performance. The reproduction of the piano is just about as fine as we have heard.

**Debussy: La Cathédrale Engloutie** (Prelude No. 10—Book 1). Walter Gieseking (Piano). 1-10" disc (C-LB30). \$1.50.

It is pretty much a matter of personal taste as to whether you prefer Gieseking's playing of Debussy to the others who have recorded some of the great French composer's piano works. In this particular instance the slowness of Gieseking's tempo causes this little piece to run two ten inch sides, while all of the other pianists space it very nicely on one twelve inch surface. We don't think that Gieseking's superiority makes up for the inconvenience of turning the disc in the middle of this short piece. The reproduction of the piano is first-class.

**Mozart: Variations in B Flat Major.** Alexandre Borowsky (Piano). 1-12" disc (PD-516.640). \$2.

We cannot become very enthusiastic about M. Borowsky's playing of Mozart. He has a heavy hand, and his work is none too clean. We do not recall any other recording of this interesting little piece, so if it attracts you, we suggest that you listen to it before ordering it.

## OPERA



**Gluck: Paride ed Elena**—O Del Mio Dolce Ardor.

One side and **Bizet: Carmen**—Il Fior Che Avevi a me tu Dato (Act 2). Beniamino Gigli (Tenor) and members of La Scala Orchestra, Milan. 1-12" disc (V-14030). \$2.

*(This annotation is reprinted from the May, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)*

Two very different arias sung in Gigli's best style. The Gluck aria appeals to us particularly. Perhaps it is not sung strictly according to the old traditions of *bel canto*, but for us, and we believe for most listeners, it holds a charm that carries us well nigh into the realm of ecstasy. The recording is excellent throughout.

**Saint-Saëns: Samson et Dalila**—Mon coeur s'ouvre a ta voix (Act 2). Germaine Cernay (Mezzo-soprano) and Georges Thill (Tenor) with Orchestra conducted by Eugène Bigot. 1-12" disc (C-9109M). \$1.50.

We welcome this fine recording; the first complete one to appear in a domestic catalogue. Of course, we have any number of recordings of the Dalila aria alone, but none as it is given in the opera. My *Heart at Thy Sweet Voice* is so often sung in concert as a contralto solo that a great many of us do not think of it in its original form, which is that of a duet. If this scene from Saint-Saëns' ever popular *Samson et Dalila* appeals to you, you will find this to be a grand recording, and you will enjoy it immensely. The reproduction is splendid.



would have any cause to complain. We should say that the reproduction is first-class.

As to the performance, we shall quote just what we wrote last month, for after a number of playings, we have not changed our mind a bit, and would very likely write just about as follows:

"A great many music lovers will welcome this new recording of the *Seventh* under the direction of Felix Weingartner. For those who prefer a traditional orthodox performance this version will be favored rather than the Victor set directed by Stokowski. Perhaps Weingartner takes the whole symphony a bit too slowly—this is particularly noticeable in the second movement—but aside from that, his performance is just about what those of the classic school expect their Beethoven to be. It is a fine straightforward performance."

**von Reznicek: Donna Diana**—Overture. One side and **Johann Strauss: Thousand and One Nights**—Entr'acte. Berlin State Opera Orchestra conducted by Leo Blech. 1-12" disc (V-11910). \$1.50.

(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

An excellent recording of the overture to Emil Nikolaus von Reznicek's most successful comic opera which was produced at Prague in 1894. Reznicek was born at Vienna in 1860, and is well known throughout Middle Europe for both his compositions in many forms, and his conducting. . . . The *Zwischenaktmusik* (music between the acts) from Johann Strauss' operetta *Thousand and One Nights* makes very pleasant listening under the able direction of Leo Blech. This work was originally entitled *Indigo* and was first produced at Vienna in 1871; a new libretto was secured and it was produced under its present title in 1901. Although the music is quite fascinating it was not a success, due probably to its poor book.

**Massenet: Le Cid**—Ballet Music. Grand Opera Orchestra. 2-10" discs (C-DB1638 and C-DB1639). \$1 each.

These two little discs are excellent value at \$1 each. Of course, it may be retorted that this music isn't worth any more, and we'll reply that the San Francisco Symphony under Hertz made three 10-inch records of this music, and a great number of them have been sold in the last several years at \$1.50 each. In any case, we are not looking for an argument—if this music interests you, we suggest that you listen to the present records before you pay more for the ones that were recorded four or five years ago.

**Saint-Saëns: Samson et Dalila**—Bacchanale (Act 3). Milan Symphony Orchestra conducted by Molajoli. 1-12" disc (C-68572D). \$1.50.

Molajoli gives a spirited performance of this number which is such a favorite with "Pops" audiences. The reproduction is first-class.

**Planquette**—arr. Metra: **Cloches de Corneville**—Waltz. One side and **Strauss**—arr. Egg: **Tales from the Orient**—Waltz. Marek Weber and his Orchestra. 1-12" disc (V-36181). \$1.25.

Typical Marek Weber pieces played in his usual fascinating style. The recording—excellent.

**Saint-Saëns: March Héroïque**. Orchestre Symphonique of Paris conducted by F. Ruhlmann. 1-12" disc (C-DX728). \$2.

We think that W. A. C. in the April, 1936 issue of *The Gramophone* covers the subject just as well as it can be covered in his short review of this disc, and so we quote it practically in full:

"It is the fashion nowadays to decry the name Saint-Saëns and to despise his music . . . However, in time this fashion will die as is the custom with fashions and Saint-Saëns will take his proper place. There is room for the fine and genuine craftsman as well as for the creative genius. The *March Héroïque* is number 34 out of 169 works given opus numbers and comes between *Le Rouet d'Omphale* and *Phaëton*. It is a good example of the ceremonial type of march, but its chief interest lies in the orchestration. The recorders have resisted the temptation to go all out for volume, for which I, for one, am grateful. The result is a pleasant and faithful recording. Particularly effective is the reproduction of the side-drum imitation of marching foot-steps on the second side."

We remember a French Odeon recording of this selection directed by Pierne, but it does not compare with the present disc in any way.

**Weber: Oberon**—Overture. London Philharmonic Orchestra conducted by George Szell. 1-12" disc (V-C2826). \$1.90.

Another recording of the *Oberon Overture*—there is little to recommend it over the versions already available except the superiority of its reproduction. The later recording is definitely much better than the others which were made a number of years ago.

**Rachmaninoff: Prelude in C Sharp Minor, Op. 3, No. 2 and Prelude in G Minor, Op. 23, No. 5**. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11922). \$1.50.

Mr. Fiedler makes this music sound grand, and the Victor recorders have done a magnificent job. Have your dealer play this one on the new Victor model R-99. It's a real thrill.



## CONCERTO



**Mozart: Concerto in A Major, K. 488.** Marguerite Long (Piano) with Symphony Orchestra conducted by Philippe Gaubert. 3-12" discs (C-68566D to C-68568D) in album. Columbia Set No. 261. \$5.

Mozart composed this Concerto for the subscription concerts which he gave in Vienna during Lent of the year 1786. The work is in three movements: Allegro, Andante and Presto, and is scored for one flute, two clarinets, two bassoons, two horns, and strings. The Andante is considered by many to be one of the finest slow movements from the pen of Mozart. The whole work is indeed charming, and a most pleasant half-hour may be spent with this set of discs.

We hesitate to make any choice between the present set and the earlier Victor recording by Arthur Rubinstein. Here are a few hints that may, or may not, aid you in your selection. Rubinstein's performance tends toward the brilliant, while Mlle. Long's is more delicate. Her phrasing and playing of the numerous scale passages is superb. We note practically no difference in the quality of the reproduction; the later recording may be a shade superior. The Victor set lists at one dollar more. If possible, hear both versions before making your selection.

**Ibert: Concerto for Flute and Orchestra.** Marcel Moyse (Flute) and Symphony Orchestra conducted by Eugène Bigot. 2-12" discs (V-L1013 and V-L1014). \$1.90 each.

Those who are interested in modern music will welcome this fine recording of Ibert's *Concerto for Flute and Orchestra*. The great flautist Marcel Moyse has been chosen for the difficult solo part of this work, and he again proves his preëminence by his outstanding performance. The music itself readily shows Ibert's fine sense of color and his aptness for strikingly brilliant orchestral effects. As this work has not been recorded before, and because of the excellence of the performance and the reproduction, it is very unlikely to be recorded again, this pair of discs is of particular importance.

## VIOLIN



**Paganini: Caprice in B Minor, No. 2 and Caprice in E Major, No. 9.** Joseph Szigeti (Violin). 1-12" disc (C-68555D). \$1.50.

These Paganini Caprices for unaccompanied violin give Szigeti a grand opportunity to display the great technique for which he is world famous. Students of the instrument, and admirers of the soloist, will particularly welcome this disc.

## CHAMBER MUSIC



**Brahms: Sextet in B Flat Major, Op. 18.** Pro Arte String Quartet, with Alfred Hobday (2nd Viola) and Anthony Pini (2nd Cello). 4-12" discs (V-8905 to V-8908) in album. Victor Set M-296. \$8.

Victor is to be congratulated for so promptly making available this excellent set of Brahms chamber music. The imported discs were reviewed in the May issue. Since that time, a great many of these albums have found their way into the record libraries of the discerning. The Pro Arte players are the first ones to record this lovely work, and they have made a fine job of it. This Sextet, the first of the two which Brahms produced, dates from 1862, and was the work that first brought Brahms to popular attention. His *Deutsches Requiem*, which followed a few years later, permanently established him. This album is a worthy addition to the repertory of recorded music. The reproduction is especially good.

**Handel: Sonata VI in E Major.** Albert Spalding (Violin) and André Benoist (Piano). 1-12" disc (V-14029). \$2.

Albert Spalding gives a fine performance of this interesting sonata. The work is in four short movements, two of which fit very nicely on each side of this disc. We seem to recall having heard a recording of this work in the form of a Trio for oboe, violoncello and harpsichord, but we do not remember ever having come across a recording of it in its present form. It is charming music to listen to, and this disc is particularly recommended. The reproduction is excellent.

**Brahms: Trio in C Major, Op. 87.** Myra Hess (Piano), Jelly D'Aranyi (Violin) and Gaspar Cassado (Cello). 4-12" discs (C-LX497 to C-LX500) in album. \$8.

Although this is one of the least frequently played works of Brahms, it has been recorded twice before. The previous recordings were made many years ago and do not in any way compare with the present one, and so it is not necessary to consider them at this time. Regarding the recording at hand, it would seem to us that it is wholly adequate. The only criticism that might be offered is that the players seem at times not to be in the most perfect balance one with the other. This is noticeable in respect to the violoncello and the violin, but when we consider that they are often playing an octave and sometimes two octaves apart, it is very difficult to place the responsibility for proper balance. It may be that Cassado is bowing a trifle too heavily, or may be the fault of the recorders in placing the players



## CHORAL



*HW*  
**Vittoria: O Magnum Mysterium.** One side and **Fevin: Descende in Hortum.** La Manécanterie des Petits Chanteurs a la Croix de Bois. 1-12" disc (V-L1017). \$1.90.

Here we have an excellent example of the work of Thomas Luis de Vittoria, a contemporary of Palestrina, and the best known motet that has come down to us from the pen of Antoine de Fevin. Fevin lived his short life of less than thirty years and died some ten years before the great master of the Roman school was born. These two pieces are splendidly sung by a French choir of prominence, and beautifully reproduced by the French recorders.

*Hi*  
**Palestrina: Missa Lauda Sion—Benedictus.** One side and **Wagner—arr. Thiel: Parsifal—Der Glaube Lebte.** Choir of Regensburg Cathedral. 1-10" disc (V-EG3431). \$1.35.

We cannot get very enthusiastic about either the Regensburg Cathedral Choir or Herr Thiel's arrangement of the Parsifal music. The best that we can say for this one is that the recording is okeh.

**Bortniansky: Hyme des Chérubins, No. 7.** One side and **Tchesnokoff: Que Ma Prière Monte.** Grand Chœur de la Cathédrale Russe a Paris, directed by M. N. Afonsky. 1-12" disc (V-L1005). \$1.90.

Fine examples of the work of this famous Russian choral organization. Music lovers regardless of race or creed cannot help but be thrilled by singing of this kind. Well recorded.

**Alexandroff: Dans le Vaste Champ.** One side and **Cloches du Soir** (arr. Levine). Chœur National Russe directed by N. Afonsky. 1-10" disc (V-K7661). \$1.35.

A pleasing little example of choral singing true to the traditions of the Russian school. Well recorded.

## MISCELLANEOUS



**Bach: Sonata in A Minor—Sarabande.** One side and **Ibert: Piece for Solo Flute.** Marcel Moyse (Flute). 1-10" disc (C-17066D). \$1.

Pieces for solo flute unaccompanied hold little interest except for those who are students of that instrument, and so we predict for this little disc a

rather limited appeal. It is, however, a fine example of the superb playing of one of the world's great flautists, Marcel Moyse.

**Bach: Chromatic Fantasy and Fugue.** Three sides and **Bach: Six Petits Préludes—Nos. 1, 2 and 3.** Wanda Landowska (Harpsichord). 2-12" discs (V-DB4993 and V-DB4994). \$2.50 each.

**Bach: Partita in B Flat Major.** Three sides and **Bach: Six Petits Préludes—Nos. 4, 5 and 6.** Wanda Landowska (Harpsichord). 2-12" discs (V-DB4995 and V-DB4996). \$2.50 each.

If ever records were made for the true connoisseur, these four discs by Wanda Landowska are they. Most of us have heard these pieces played upon the piano, but unless, or until, you have heard them as Landowska renders them, as she does on these discs, it is impossible for you to know the great beauty and depth of this music of the immortal master. These discs should be placed right beside, or perhaps in front of, Landowska's marvelous recording of the *Goldberg Variations*, and when we say this, we know of no greater praise. Especial attention is called to the *Six Petits Préludes* which fill the odd sides of these two pairs of discs. These charming little pieces have not been recorded before—they are not to be confused with the *Twelve Small Preludes* recorded by Yella Pessl and released by Columbia this month.

**Bach: Twelve Small Preludes.** Yella Pessl (Harpsichord). 2-10" discs (C-17063D and C-17064D). \$1 each.

These two little discs will hold especial interest for all those who are making a collection of the recorded works of the immortal Bach. One of these little pieces has been recorded by Segovia in an arrangement for the guitar, otherwise they are entirely new on records. Bach wrote these rather simple little preludes to be used as exercises by his son, Wilhelm Friedeman Bach, and appear in the master's own handwriting in the young man's exercise book. Yella Pessl, who is well known in Europe for her marvelous performances upon this difficult instrument, has chosen these little preludes for her phonographic debut. Her performance here is indeed most excellent, and we are looking forward to the additional recordings which Columbia promises to issue in the near future.

The first letters in the record number indicate the  
 PA—Parlophone, PD—Polydor,

manufacturer: B—Brunswick, C—Columbia, O—Odeon,  
 T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 7

SEPTEMBER 1936

By mail to any address  
25c. per year

WE have taken cognizance from time to time of the interest that a great many persons are taking in records of historic value, and it is becoming abundantly evident that this interest is steadily increasing and becoming very much more widespread. Just the other day, a copy of a little booklet reached our desk; it is entitled *The Record Collector's Guide*. It was compiled by Julian Morton Moses, M.S., and is published by the Concert Bureau, College of the City of New York. Price \$1 (postpaid). Within its 44 pages will be found listed all of the recordings by celebrated singers issued by the two American companies (Columbia and Victor), during the period "between the release of the first Columbia celebrity discs in April, 1903, and the issuance of the first complete Victor catalogue in January, 1912." The records are listed by artists, and the date of release of each disc is given. A short note, giving an interesting fact or two concerning each artist accompanies his or her list of records. Seventy-one artists are listed, beginning with Bessie Abott and ending with Nicola Zerola. Among the more prominent names may be mentioned the following: Boninsegna, Calvé, Caruso, Constantino, Edouard De Reszke, Fremstad, Gadski, Garden, Melba, Nielsen, Nordica, Plancon, Sembrich, and Tetrzzini. Several pages are devoted to notes by Mr. Moses, which will be of inestimable value to all those who are interested in collecting records of the great artists of another day.

The publishers of this bulletin have secured a limited number of these brochures, and will be pleased to mail copies postpaid upon receipt of the price mentioned above.

Unquestionably the large majority of our readers are interested in serious music, and

for that reason, we devote nearly all of our available space to the consideration of such items as will naturally come under that classification. However, during the last few years, there have sprung up all over the country a great number of persons who are seriously interested in an entirely different type of music. These persons have joined together and formed societies for the purpose of studying the music in which they are mutually interested.

Swing Clubs and Hot Clubs are to be found in most of our large cities. Some of these organizations are made up of but a handful of enthusiasts, while others, such as the Hot Club of New York, have a roster of several hundred members. The principal function of these groups seems to be the study of the development of swing music from its earliest beginnings. This is done largely by collecting recordings of various dance bands. In selecting these records, the important point is that each of the discs chosen shall be an adequate example of good hot swing music. Swing music, as you know, or perhaps you do not know, is dance music played with the rhythm greatly accentuated, and with improvised obbligatos by the various soloists of the band. These obbligatos are the prime features of swing music, and very often the soloist plays different harmonies nearly every time the piece is performed.

One of the first great swing virtuosos was Leon Bismarck Beiderbecke, better known as "Bix" Beiderbecke, who was born at Davenport, Iowa, in 1904, and died at New York during 1931. "Bix" studied the piano when he was a small boy, but when he reached his teens he transferred his attention to the cornet, and during the short period from 1926, when he joined Jean Goldkette's Orchestra, until his



death, he was considered the outstanding hot cornet player of the Swing World. Many think that he has never been equalled by anyone since, and records in which "Bix" had a prominent part have been in great demand by swing enthusiasts. Most of them have been discontinued by the manufacturers, and so only second-hand copies have been available. These copies, for the most part, have found their way into the hands of collectors, until today it is almost impossible to secure a single copy of a record displaying "Bix's" unusual talent.

Because of this demand, and in answer to hundreds of requests, Victor decided to issue an album of records, on all of which "Bix" has a prominent part. The album is called the *All Star Album*, and it presents the original pioneers of swing music. It is dedicated to the memory of "Bix" Beiderbecke. The most important feature of this set is the brochure which accompanies it. It has been most carefully prepared by Warren Scholl, the secretary of the Hot Club of New York. In it each recording is fully annotated; the names of the soloists are given, and the important features to look for are noted, attention being called to just when they appear in the recording. Names that are known to every admirer of swing music are found mentioned throughout this interesting little booklet, for a great many real stars were associates of "Bix" during his short but brilliant career. A few of the more prominent are: Tommy Dorsey, Frank Trumbauer, Jim Dorsey, Bing Crosby, Joe Venuti, Eddie Lang, Jack Teagarden, and Hoagy Carmichael.

The *All Star Album* contains six 10-inch discs. Price, complete with album and booklet, \$5.

A new edition of the complete Victor Record Catalogue has been issued recently. It contains all available records released prior to July 1, 1936. It follows the general style of the recent previous issues, containing the famous Red Seal section with pictures and short biographies of the various artists. The present edition is larger than the 1934 catalogue; many more records are included, and they seem to be more fully cross indexed. Price 25c (postpaid).

## ORCHESTRA



**Sibelius: Night-Ride and Sunrise, Op. 55.** Four sides and **Sibelius: The Oceanides, Op. 73.** The B.B.C. Symphony Orchestra conducted by Adrian Boult. 3-12" discs (V-11933 to V-11935) in album. Victor Set M-311. \$5.

This will be considered by many the most important release of recent months, because of the fact that it contains first recordings of two important tone poems by Jan Sibelius. It is unquestionably true that Sibelius is steadily gaining in popularity here in America, and it is interesting to note that his celebrity has been gained by an ever increasing enthusiasm for his works over a long period of time, rather than by a sudden spurt to fame, which in most cases fades as quickly as it comes. Sibelius is substantially entrenched in the hearts of the vast majority of American music lovers, a great many of whom place his name at the top of the list of living composers.

Both of the works contained in the present album are worthy of sincere attention. In view of the fact that they are seldom heard, it is very likely that repeated playings will be necessary before the real beauty of them is revealed to the listener. *Night Ride and Sunrise* is of the same period as the Violin Concerto, and *The Oceanides* was first played in public at the annual festival of the Litchfield County Choral Union, held in Norfolk, Connecticut, during June of 1914. The composer came to America to conduct this performance.

The reproduction is a fine example of British recording at its best. Adrian Boult and his men give a performance that seems highly satisfactory to us. However, we are not sufficiently familiar with either of the pieces to appraise the readings of Mr. Boult with any degree of accuracy.

**Bruckner: Symphony No. 1—Scherzo and Symphony No. 2—Scherzo.** Berlin State Opera Orchestra conducted by Fritz Zaun. 1-12" disc (V-11939). \$1.50.

It seems to be a habit with recording companies to record just the Scherzo movements from the symphonies of Anton Bruckner. With this disc we now have recordings of the Scherzi from the first five symphonies. However, they all make attractive little instrumental pieces just as they are, and so no one should make any complaint. We have never heard all of the Bruckner symphonies, but the ones we have heard have seemed dreadfully long, and we doubt if complete recordings of them would be commercially successful. We have an excellent complete recording of the *Seventh* by the Minneapolis Symphony directed by Eugene Ormandy for those who must have everything recorded in its entirety.



**Dvorák: Slavonic Dances:** No. 1 in C Major, Op. 46; No. 2 in E Minor, Op. 46; No. 3 in D Major, Op. 46; No. 6 in A Flat Major, Op. 46; No. 8 in G Minor, Op. 46; No. 9 in B Major, Op. 72; No. 10 in E Minor, Op. 72; No. 12 in D Flat Major, Op. 72. Czech Philharmonic Orchestra conducted by Vaclav Talich. 4-12" discs (V-11925 to V-11928) in album. Victor Set M-310. \$6.50.

The sample set of these records reached us last month too late for inclusion in the August issue, and so we presume that a great many of our readers will have heard the discs before they read these words. Of course, we don't know what you think of the album, but for ourselves, we believe it to be a collection of discs that will appeal to pretty nearly everyone. Plenty of spirit, plenty of life, gaiety, exciting rhythms, lovely melodies, interesting orchestration, all of these attributes will be found in this collection of dances based on Slavonic folk tunes. We are fortunate in having these pieces recorded by an orchestra made up of fellow countrymen of the composer—certainly we should have an authentic interpretation. Fine reproduction obtains.

**Grétry—arr. Meyrowitz: La Rosiere Republicaine—**Suite de Ballet. Grand Orchestre Philharmonique of Paris conducted by Selmar Meyrowitz. 2-10" discs (C-17067D and C-17068D). \$1 each.

*(This annotation is reprinted from the July, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)*

For nearly 140 years this music, originally written by Grétry (1741-1813) to celebrate the French Revolution, had been lost. A few years ago—in 1932—Selmar Meyrowitz, then conductor of the Berlin State Opera, discovered the MSS. in the archives of the Opera House. He was fascinated with the work and immediately arranged it for the modern orchestra. It is he who conducts this recording. We would say that this composition is of historical rather than musical interest. It is definitely a product of the times, and we enjoyed listening to it with that thought in mind. It is the music that was popular with those who thronged the Parisian theatres during those exciting days. The recording is very good.

**Mozart: Marsch, K.V. 249.** One side and **Haydn: Symphony No. 73 in D Major—4th Movement.** Chamber Orchestra conducted by Hans von Benda. 1-10" disc (V-EG3584). \$1.35.

Don't pass by this sparkling little disc. It contains two jolly little pieces played by a very capable little orchestra in the spirit of their time—the late eighteenth century. As you listen to this music, you can readily see in the mind's eye the gentlemen with their powdered wigs and the ladies with their tight bodices and broad, draped skirts. We are very sure that you will be fascinated with this one, just as we were. The recording is splendid.

**Liadow: The Enchanted Lake.** Boston Symphony Orchestra conducted by Serge Koussevitzky. 1-12" disc (V-14078). \$2.

This attractive piece, steeped in quiet mystery, with its lovely chromatic harmonies, has a refinement and charm that cannot help appealing to those who do not require great volumes of sound to stir their musical consciences. It fits nicely on two sides of a twelve-inch disc, and presents a single record "higher fidelity" recording of the Boston Symphony Orchestra under its distinguished conductor, Serge Koussevitzky. Liadow wrote two other musical legends based on Russian folk-lore, *Baba-Yaga* and *Kikimora*, and as these are equally fascinating, perhaps Dr. Koussevitzky will select these for recording at some future time. We certainly hope so.

**Wagner: A Faust Overture.** Three sides and **Wagner: Lohengrin—Prelude to Act 3.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68593D and C-68594D) in album. Columbia Set No. X-63. \$3.

We are delighted to note that Columbia is so promptly making generally available this magnificent recording. It is worthy of a much wider distribution here in America, than that which it would receive from the few importers who specialize in bringing limited shipments of such items from abroad. This work has been recorded a number of times before, but now that we have this superb rendition by Sir Thomas Beecham, it is not necessary to even consider the others. The reproduction is excellent.

The imported discs of this work were reviewed at some length in the July, 1936, issue on page 2.

**Delius: Hassan—Serenade.** One side and **Tschai-kowsky: None But the Lonely Heart.** Albert Sandler and his Orchestra. 1-10" disc (C-256M). 75¢.

*(This annotation is reprinted from the March, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)*

Of course this isn't Beecham's performance of the *Serenade* from *Hassan* which is contained in the first volume of the Delius Society, but it is a very fair rendition, and will probably be welcomed by a large number of music lovers who did not subscribe for the society set. The Tschai-kowsky item is just another recording of this popular tune. The reproduction is very good.

**Wagner: Die Meistersinger—Overture.** London Philharmonic Orchestra conducted by Georg Szell. 1-12" disc (V-C2809). \$1.90.

This disc has the benefit of higher fidelity recording, and in that respect is superior to the many other versions now available. However, our choice still remains with Bruno Walter's recording for Columbia. If you would care to compare them, the Columbia record is number 68023D.



**Pittaluga: Romeria de los Cornudos.** Orquesta Sinfónica de Gramófono directed by Gustavo Pittaluga. 3-12" discs (V-DB4204 to V-DB4206) in album. \$7.50.

A series of dances, probably from a ballet, by the modern Spanish composer, Gustavo Pittaluga. George Copeland recorded a piano arrangement of one of them, *Romanza de Solita*. That recording is included in Mr. Copeland's album of modern Spanish music which he recorded for Victor a couple of years ago. We have been unable to come across any further data relative to this composer, so except for these few discs we know nothing of him. If you care to explore a little you might listen to one or two of these records. They make pleasant listening, and if the modern Spanish dance idiom appeals to you, you might find them quite fascinating. The orchestra is capable, and the reproduction excellent.

**Smetana—arr. Riesenfeld: The Bartered Bride—Furiant (Act 2).** One side and **Sowerby: Irish Washerwoman.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1761). \$1.50.

Two lively tunes played in Ormandy's best style. Both are quite short—each takes about two minutes to complete. Perhaps it is none of our business, but a dollar and a half seems like a lot of money for four minutes of such music.

## CONCERTO



**Fauré: Ballade, Op. 19.** Marguerite Long (Piano) with Symphony Orchestra conducted by Philippe Gaubert. 2-12" discs (C-68618D and C-68619D) in album. Columbia Set No. X-62. \$3.

Well! Well! This one takes us back a few years. We don't remember just when this recording was released abroad but we do know that it was prior to 1930. Despite its age the reproduction sounds very well, and we are glad to welcome this pair of discs in their new Columbia labels. Why Columbia waited so long to re-press this excellent work is quite beyond our ken, for it is a lovely thing, and Miss Long's performance fairly sparkles. It is an early work of the great French composer, written in 1881 when Fauré was but thirty years old. It is brilliant in its conception, and breathes the lively spirit of youth. If you are not familiar with this work for piano and orchestra, here is an opportunity to make the acquaintance of a truly delightful bit of unadulterated French music of the present generation.

**Haydn: Concerto in D Major for Cello and Orchestra.** Emanuel Feuermann (Cello) and Symphony Orchestra conducted by Dr. Malcolm Sargent. 4-12" discs (C-68576D to C-68579D) in album. Columbia Set No. 262. \$6.00.

We have played the imported records of this work at least a dozen times since they arrived a couple of months ago, and always with greater and greater enjoyment. Of all the concertos for violoncello and orchestra, this is very definitely our favorite. Feuermann makes the most of the fine opportunity that Haydn has given him, and we are very sure that everyone will be pleased with his superb performance. The reproduction throughout is of the best.

**Liszt: Hungarian Fantasia for Piano and Orchestra.** Jacques Dupont (Piano) and the Orchestre Symphonique of Paris conducted by F. Ruhlmann. 2-12" discs (C-DX731 and C-DX732). \$2 each.

Perhaps we can stand another recording of Liszt's ever popular *Hungarian Fantasia*. You will probably recall that this composition was dedicated to Hans von Bülow, and is made up of the Hungarian melodies that afterwards became *Rhapsody No. 14* for pianoforte. The *Fantasia* was orchestrated by Franz Doppler at the composer's request. However, as far as performance is concerned, we prefer the older Victor recording by Arthur de Greef. It rather seems to us that M. Dupont takes the whole thing too seriously and much too slowly. We have the impression that the present performer is wrinkling his brow and proceeding in a much more profound manner than the music warrants. However, the recent reproduction is definitely superior to the older set, and so we suppose that many folks will prefer it for that reason.

## CHAMBER MUSIC



**Schubert: Quintet in A Major, Op. 114 (The Trout).** Artur Schnabel (Piano), Onnou, Prevost and Maas of the Pro Arte Quartet, and Alfred Hobday. 5-12" discs (V-14032 to V-14036) in album. Victor Set M-312. \$10.

Numerous recordings of this popular quintet, the first of any consequence to be written for piano and strings (the previous quintets by Mozart and Beethoven used wind instruments with the piano), have been released by various companies, and each has gained some favor. It remained for H. M. V. to issue this seemingly perfect combination of Schnabel, the Pro Arte players, and Alfred Hobday. The work, as most of us know, is written for piano, violin, viola, violoncello, and double-bass. In this recording Schnabel is at the piano, Hobday plays the double-bass, and the other instruments are played by Messrs. Onnou, Prevost, and Maas, of the Pro



Arte Quartet. We rather believe that after you have listened to this recording, you will feel that we have here a performance of this quintet not likely to be improved upon.

**Beethoven: Quartet in F Major, Op. 59, No. 1.** Roth String Quartet. 5-12" discs (C-68532D to C-68536D) in album. Columbia Set No. 256. \$7.50.

The Roth String Quartet, without question, gives the finest recorded performance of this grand quartet. We are familiar with the other three versions which are available (Léner, Budapest, and Capet), and we do not hesitate to recommend the present recording without qualification. If your library does not contain this item, we suggest that you investigate this splendid set of discs without delay.

You will recall that this is the seventh of the sixteen works which Beethoven produced in this form, and that it is the first of the three which the composer wrote at the request of Count Rasoumowsky. You will also very likely recall that the finale is based on a Russian theme—a pleasing gesture to the Count. This work dates from 1806.

**Milhaud: Quartet No. 7 in B Flat.** Galimir String Quartet. 2-10" discs (PD-561.100 and PD-561.101). \$1.50 each.

Many will welcome this opportunity to study and enjoy the comparatively recent work of the brilliant French composer, Darius Milhaud. This recording was made under his personal direction, and we presume, therefore, that the work is played just as the composer would have it performed. We played these discs several times, and always with greater and greater enjoyment. Of the four movements, we found the last, which smacks of Stravinsky, the least interesting. As a matter of fact, it rather seems to us that this final movement is entirely foreign to the three preceding ones, and spoils the excellent effect which the composition has upon one up to that point.

The Galimir Quartet of Vienna seems to be somewhat of a family affair, as all of its members bear that name. They play very nicely, and we should like very much to hear them play something with which we are more familiar. In that case we could more readily judge the scope of their ability. The reproduction of the string tones upon this pair of discs is highly satisfactory.

**Kol Nidre and Eili Eili** (Traditional—arr. David Bor). Albert Sandler Trio. 1-10" disc (C-257M). 75¢.

Two of the most popular traditional Hebrew melodies, attractively arranged for a trio consisting of a violin, violoncello and piano, played with deep sincerity and a nice regard for the spirit of the music. Well recorded.

## PIANO



**Tscherepnin: Bagatellen, Op. 5.** Alexander Tscherepnin (Piano). 1-12" disc (V-DB4440). \$2.50.

Alexander Tscherepnin (1897- ), the son of the distinguished Russian composer Nikolai Tscherepnin (1873- ), appears on this disc in the dual rôle of composer and pianist. Young Mr. Tscherepnin is not unknown in America; his opera *01-01* was given in New York by a visiting Russian opera company early in 1934, and during the same year he made an extensive tour of the United States lecturing on modern music and introducing his more important works. During this tour he appeared both as pianist and conductor. The present disc, while attractive enough in its way, does not serve as an adequate introduction to an artist of the calibre of Tscherepnin. It contains eight little pieces which were probably conceived at the outset of Tscherepnin's career as a composer. They are definitely modern in their development, and indicate the trend which the composer followed in the larger works of his more mature period. Upon listening to this record you will find that Tscherepnin is a pianist of charm and fine ability. The reproduction of the piano is of the best.

**Chopin: Waltz in A Flat Major, Op. 42.** One side and **Chopin: Prelude in B Minor, Op. 28, No. 6; Prelude in G Major, Op. 28, No. 3; Prelude in A Major, Op. 28, No. 7.** Moriz Rosenthal (Piano). 1-12" disc (V-DB2772). \$2.50.

Those whose musical experience covers the last four or five decades will particularly hail this fine recording of Moriz Rosenthal. It was greeted with most enthusiastic reviews upon its appearance in England a couple of months ago. W. Rimington, in *Rimington's Review* (London), said in part:

"Rosenthal is now, if one reckons age by years, an old man (Grove gives his date of birth as 1862). . . . But in musical spirit he is young and his playing of the great romantics has still much of the fire and ardour that made him an idol forty or more years ago. Liszt was his master and friend, but from what one reads of Liszt's playing it seems that Rosenthal has inherited but little of his master's style. Rosenthal is above all things a sensitive subtle artist, wise and sophisticated perhaps, but with the fire of youth still burning brightly enough in his heart to keep him in sympathy with romantic art. His technique has no exact parallel in contemporary art: it has not the Lewis-gun precision of Horowitz's, or the proud intellectual mastery of Petri's, but it is prodigious for all its exquisite cultured carefulness."

Here is a record to be enjoyed today, and then to be carefully preserved for its historic value.



**Liszt: St. Francis Walking on the Water.** Marcel Ciampi (Piano). 1-12" disc (C-68591D). \$1.50.

(This annotation is reprinted from the July, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

Last December we reviewed a Parlophone record which contained this same music. It was labeled *The Legend of St. Francis of Assisi*. At that time we stated, "We don't know just what this music has to do with St. Francis preaching to the birds," but now we know that this disc was not properly labeled, and as a matter of fact, the music did not have anything to do with St. Francis of Assisi. Rather it is supposed to have been inspired by the legend of St. Francis of Paul walking upon the waters across the Straits of Messina, when some boatmen refused to carry him over. It is all very clear now. Liszt did write a piece inspired by the St. Francis of Assisi legend but we do not recall ever having heard it.

Marcel Ciampi gives a really fine performance of this music, which is quite interesting when you associate it with the proper legend. It is greatly superior to Professor Grunedeis' version. If you are interested, by all means select the present disc.

**Beethoven: Sonata in C Minor, Op. 111.** Egon Petri (Piano). 3-12" discs (C-68584D to C-68586D) in album. Columbia Set No. 263. \$5.00.

The few sets of this item which were imported last month were quickly sold, and the purchasers were most enthusiastic in their praise of Petri's rendition of this truly great work—the last the immortal Beethoven wrote in this form. Now that this recording is generally available, we predict that it will have a ready and very wide sale. It should certainly find its way into every library of records that does not contain the first volume of the Beethoven Sonata Society, which, by the way, is out of print. This sonata is contained in that volume played by Artur Schnabel.

**Schumann: Papillons, Op. 2.** Alfred Cortot (Piano). 2-10" discs (V-DA1442 and V-DA1443). \$1.85 each.

We know of no other recording of this early work of Robert Schumann, consisting of twelve charming little pieces happily entitled *Papillons* (Butterflies). Cortot plays them with ease, and in the gay spirit in which they were written. These discs bring us a fine performance, and piano reproduction of the best.

**Rachmaninoff: Serenade.** One side and **Borodin: Scherzo.** Sergei Rachmaninoff (Piano). 1-10" disc (V-1762). \$1.50.

Two little pieces, truly Russian in character, nicely played by one of America's favorite pianists, Sergei Rachmaninoff. The reproduction is very fine.

## VOCAL



**Kiddusch** (Friday evening prayer—Consecration of the wine) and **Adonoi Moloch** (Saturday morning prayer—Psalm 96:10). (Traditional—arr. Ernst Wolff). Sung in Hebrew. Ernst Wolff (Baritone) with piano accompaniment by himself. 1-10" disc (C-4133M). \$1.

**Sch'ma Israel—Hashkivenu** (Creed) and **V'schomru** (Friday evening prayer—Ordination of the Sabbath). (Traditional—arr. Ernst Wolff). Sung in Hebrew. Ernst Wolff (Baritone) with piano accompaniment by himself. 1-10" disc (C-4132M). \$1.

Probably Columbia had in mind the coming Jewish religious holidays when it decided to release these two little discs at this time; however, we predict for them a much wider appeal. After hearing them, it seemed to us that they would appeal to everyone who is interested in fine *lieder*. Ernst Wolff sings these simple melodies with a sincerity and a feeling for the spiritual power of the text that makes each of them a gem in the realm of serious song. If fine vocal records interest you, do not pass these by without at least a hearing. The recording is excellent.

**Charles: Clouds and Spendthrift.** Gladys Swarthout (Mezzo-soprano) with piano accompaniment by Lester Hodges. 1-10" disc (V-4318). \$1.

Gladys Swarthout, of the Metropolitan and the Movies, has chosen for her first Victor record these two little songs which she might occasionally use for encores, but never to open a program. Miss Swarthout is capable of so much finer things, that we cannot help wondering why she chose these trifles. Guess her movie fans, being much greater in number than her Metropolitan admirers, must be considered first in making her debut on records.

**R. Strauss: Ach, Lieb', ich muss nun Scheiden** and **Freundliche Vision.** Helge Roswaenge (Tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-DA4412). \$1.85.

Two songs by Richard Strauss admirably sung by Helge Roswaenge. *Freundliche Vision* is, of course, quite familiar, and is a favorite with nearly everyone, but *Ach, Lieb' ich muss nun Scheiden*, we do not recall having heard before. It did not impress us very much—perhaps better acquaintance will help us in our appreciation of it. Frankly, we have our doubts. The reproduction is highly satisfactory.

**Wolf: Gebet** and **Verborgenheit.** Karl Erb (Tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-EG3591). \$1.35.

The high esteem in which the two earlier discs containing Wolf songs by Karl Erb are now held by discerning collectors of *lieder*, insures for this one a ready welcome. It is a worthy companion to the recordings referred to above, which were reviewed in our May, 1936, issue.



**Graener: Der Page Sprach.** One side and **Graener: Philantropisch; Palmström.** Gerhard Hüsck (Baritone) with piano accompaniment by Hanns Udo Müller. 1-10" disc (V-EG3544). \$1.35.

Paul Graener (b. Berlin, 1872), largely through the success of his opera *Friedemann Bach*, and the fact that Richard Strauss has fallen into disfavor because of his collaboration with a Jewish librettist, is perhaps the outstanding composer in Nazi Germany. Although his compositions run into the hundreds, we do not recall having heard anything from his pen until this little disc arrived from abroad. Upon picking it up, our interest was primarily in the singer, Gerhard Hüsck, for we are most enthusiastic about his superb baritone voice and the artistic way in which he always uses it. We felt that we were pretty sure to like anything that he would sing. As we played this disc, we found that we entirely forgot who was singing, the beauty of the music itself had carried us away from any thought of the interpreter. Now that we have a taste of Herr Graener's work, we certainly shall watch the German catalogues for any new recordings of his compositions. More should appear for he has written in nearly every form. In addition to his over one hundred songs, he has six operas, a symphony, many various orchestral numbers, some choral works, and a great list of chamber music pieces to his credit.

**Mascagni: Serenta.** One side and **Denza: Funiculi-Funicula.** Alessandro Ziliani (Tenor) with orchestra. 1-10" disc (V-1763). \$1.50.

A typical Italian tenor with plenty of power sings two typical Italian songs. Ziliani has a voice of rich quality, and if you and your barber have similar tastes you'll probably go for this one in a big way.

**Brahms: O Schöne Nacht and Der Gang zum Liebchen.** Helmut Koch-Quartett. (Mixed quartet with piano accompaniment). 1-10" disc (V-EG3576). \$1.35.

Two Brahms songs arranged for mixed quartet with piano accompaniment—a mighty pleasing little record. The voices blend nicely, and both songs are sung with a quiet restraint that is altogether charming. Reproduction excellent.

## OPERA



**Weber: Der Freischütz**—Excerpts. Anni Frind, Adelheid Armhold, Walther Ludwig, Wilhelm Strienz, Chorus and Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-EH963). \$1.90.

The arrangement of this record is similar to the "Gems" from the various operas which appeared in

such great numbers in the Victor catalogues of a few years ago, most of which were recorded by the Victor Opera Company. The more important numbers are selected from the opera and then arranged in the order in which they appear in the work. They are then usually recorded on two sides of a single twelve-inch disc. This is just what the German recorders did in making this record of *Der Freischütz*. The result is very pleasing, and if the music from this old opera, which has maintained its popularity for over a century, appeals to you, it is very likely that you will thoroughly enjoy this disc.

**Méhul: Joseph**—Vainement, pharaon, dans sa reconnaissance (Act 1). Georges Thill (Tenor) with orchestra conducted by M. Eugène Bigot. 1-10" disc (C-4126M). \$1.

Étienne Henri Méhul (1763-1817) was the foremost French operatic composer of his time, turning out in seventeen years some two dozen successful operas. The last and the most worthy one was *Joseph*, which had its first performance on February 17, 1807. Georges Thill has selected from that work this impressive recitative and aria for this recording. He sings it with a fine sense of the dramatic, and with a sincerity that is most convincing. This is a grand little disc, and it is very well recorded.

**Mozart: Così fan tutte**—Der odem der liebe. One side and **Mozart: Die Entführung aus dem Serail**—O wie ängstlich, o wie feurig . . . Walther Ludwig (Tenor) with Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-EH957). \$1.90.

A search of the catalogues fails to reveal any other recordings of these Mozart arias, and as they are particularly well sung by Walther Ludwig, this disc is a worthy addition to the library of recorded music. The reproduction is excellent.

**Mozart: Die Entführung aus dem Serail**—Ach, ich liebe . . . and Martern aller Arten. Margherita Perras (Soprano) with Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-DB4439). \$2.50.

On this disc we have further evidence, if further evidence is required, that in Margherita Perras, we have one of the finest coloraturas of our time—one who will compare favorably with any who are now appearing on the operatic stage. If you are not familiar with this glorious voice, this record presents an excellent opportunity for you to become acquainted with an artist of rare talent and exceptional ability. You will find the reproduction very fine.



**Cilea: Adriana Lecouvreur**—Poveri fiori. One side and **Verdi: Trovatore**—Tacea la notte placida (Act 1). Claudia Muzio (Soprano) with Symphony Orchestra conducted by Molajoli. 1-10" disc (C-4134M). \$1.

Another charming little disc to add to your collection of Claudia Muzio records. The *Adriana Lecouvreur* side is of particular interest because it is the first record from Francesco Cilea's most popular opera to appear in the domestic catalogues. It was first produced at Milan in 1902, and was the work which caused the composer's celebrity to spread beyond the borders of his native Italy.

**Delibes: Lakme**—Oriental Prayer and Bell Song. Miliza Korjus (Soprano) with Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-C2839). \$1.90.

Of especial interest is the recording of the *Oriental Prayer*, which Miss Korjus sings so charmingly against a background composed of a chorus and orchestra just as it is given on the operatic stage. We do not recall ever having heard a recording of this number before. As the *Bell Song* is also beautifully sung, this disc should have a very wide appeal.

**Wagner: Lohengrin**—Elsas Traum (Act 1). One side and **Wagner: Tannhauser**—Dich, Teure Halle (Act 2). Kirsten Flagstad (Soprano) with Orchestra conducted by Hans Lange. 1-12" disc (V-DB2748). \$2.50.

Flagstad's host of admirers in this country will welcome the opportunity to secure her recordings of these well-known and well-beloved Wagnerian arias. To attempt to praise them is futile—they sing their own praise. They have but to be heard to be appreciated.

## CHORAL



**Wilbye: Sweet Honey Sucking Bees**. One side and **Gibbons: Ah, Dear Heart**. The London Madrigal Group directed by T. B. Lawrence. 1-10" disc (V-4317). \$1.

**Summer Is Icumen In** (Traditional); **Morley: Now Is the Month of Maying; Morley: My Bonnie Lass She Smileth; Byrd: I Thought That Love Had Been a Boy**. The London Madrigal Group directed by T. B. Lawrence. 1-10" disc (V-4316). \$1.

These two little discs are very welcome. Well recorded examples of early English contrapuntal songs are sorely needed in the domestic catalogues. The choice of the selections is good, and the singing of the London Madrigal Group is impeccable.

**Bruckner: Ave Maria**. One side and **Isaac: Innsbruck ich muss dich lassen**. Dresdner Kreuzchor directed by Rudolf Mauersberger. 1-10" disc (V-EG3568). \$1.35.

Heinrich Isaac (c. 1450-1517) is considered the first of the great German composers, and is best known for his four-part setting of the folk-song which is so beautifully sung upon this disc. The music was later adapted to Johann Hesse's hymn, *O Welt, ich muss dich lassen*. Anton Bruckner's *Ave Maria* adequately fills the reverse side of this attractive little record.

## MISCELLANEOUS



**Handel: Fantasia in C Major; Capriccio in G Minor** (From *Third collection for Harpsichord*). One side and **Purcell: Prelude; The Queen's Dolour—A Farewell; Hornpipe**. Yella Pessl (Harpsichord). 1-12" disc (C-68592D). \$1.50.

**Couperin: Le Tic Toc Choc, ou Les Maillottins**. One side and **Daquin: La Guitarre**. Yella Pessl (Harpsichord). 1-10" disc (C-17059D). \$1.

Yella Pessl, whose superb recording of Bach's *Twelve Small Preludes* appeared last month, has chosen for this month's release these interesting little pieces. They are representative of the works of these four seventeenth and early eighteenth century composers. These two discs will be of special interest to all schools that specialize in music history and appreciation. The reproduction is splendid.

**Hindu Instrumental Music: Raga Behag**, played by Sarat Lahiri (Sitar—Hindu Lute) and Todi (Tabla and Banya—Hindu Drums). One side and **Hindu Vocal Music: Raga Malkaus**, sung by Todi, with accompaniment of Esraj (Bowed Strings) and Tabla and Banya (Hindu Drums). 1-10" disc (V-24548). 75¢.

**Chinese Instrumental Music: Ambushes Everywhere** (Pipa Solo); **Dragons Crossing a River** (Ching Solo with Banjo); **Moonlight Night on the River in Spring** (Ta Tung Music Club Orchestra). One side and **Hymn to Apollo** (Ancient Greek). Palestine Choir directed by Nicola A. Montani. 1-10" disc (V-24549). 75¢.

These two discs were made for educational purposes, and illustrate various kinds of Hindu and Chinese music, and also include an excellent rendition of the ancient Greek *Hymn to Apollo* by the Palestine Choir. In addition to the teachers who will be interested in these records, a great many private collectors, who specialize in collecting music of various countries and ages, will welcome them.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS - - - - PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 8

OCTOBER 1936

By mail to any address  
25c. per year

MUSIC is international in its scope and appeal, and it naturally follows that those who are seriously interested in that art are also interested in the various peoples of the world. With that interest comes the desire to know them better, and the first step is to become acquainted with their thoughts through learning their languages. For many years quite a number of our readers have been doing this by means of language courses recorded on phonograph records. Eight or ten years ago we learned of the various courses issued by the Linguaphone Institute of London, and finding them to be far superior to any others, we ordered these courses for our clients from time to time as they were required. As it took a couple of months to secure the sets, and after they were received it was necessary for the student to send his examples of his work to England for correction, with the attending loss of time between inquiry and reply, this procedure was not generally very satisfactory. For this reason we did very little to encourage it.

Several years ago a branch of the original Institute was established in New York, and so, in addition to the stock of courses which we now have on hand, additional sets may be secured in a day or two. Although Linguaphone courses are complete in themselves, containing in addition to the records all necessary text books, the Institute's Correspondence Department is available for the correction of exercises, the answering of any questions that may be confusing the student, or for general guidance in the study of the language. This service is entirely free, and it is a great advantage to have it available in this country.

We are very pleased to announce that the publishers of this bulletin have been appointed

distributors of Linguaphone Language Courses, and that your inquiries regarding them should be addressed to them. Catalogues fully describing the over one hundred courses now available will be mailed gratis upon request. In sending for them please mention the language or languages in which you are interested. If it is possible for you to come to Philadelphia, your inspection of these courses is invited.

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*Gregorian Chant Discography* is a 36-page booklet written by Dom Adelard Bouvilliers, O.S.B., M.A., Mus.Doc., Cathedral Abbey, Belmont, N. C., and published by McLaughlin & Reilly Co. (Boston). Price 50c. This nicely printed and carefully edited booklet will be of untold value to all those who are interested in Gregorian Chant. In it will be found detailed reviews of nearly one hundred and fifty records with their numbers and the name of the manufacturer carefully noted.

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Just a reminder! During the summer, two very important items were released. They were the ninth volume of the Beethoven Piano Sonata Society containing Opus 26 in A Flat Major and Opus 53 in C Major (Waldstein) played by Artur Schnabel, price \$15; and the second volume of the Beethoven Violin Sonata Society containing Opus 23 in A Minor, Opus 24 in F Major, and Opus 30, No. 3 in G Major played by Fritz Kreisler and Franz Rupp, price \$17.50. The publishers of this bulletin have a few copies of each volume still available, so if you missed these items because of your absence from home when they were announced, you may still secure either or both of them if you will dispatch your orders promptly.

13



## ORCHESTRA



**Beethoven: Symphony No. 7 in A Major, Op. 92.** New York Philharmonic-Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-14097 to V-14101) in album. Victor Set M-317. \$10.

A complete recording of a Beethoven symphony under the direction of Arturo Toscanini is front-page news of the greatest importance. This is especially true, when we consider the fact that it is very unlikely that any other Beethoven symphonies will be released under the great maestro's direction. If we, and those who follow us, are to know Beethoven as it was performed under Toscanini, we must have it from our memories or from this recorded performance. It will, therefore, very likely seem to you as it does to us, that this is one of the most important recordings in the whole repertory of recorded music. It should certainly be in every school library, and we hope that those who are responsible will make a strong effort to see that it is placed there without delay. Such things when postponed are often forgotten, and the students of the succeeding generations should be afforded the opportunity of hearing Beethoven as only Toscanini can produce it. We are not so concerned about the private collectors, they realize the importance of this item, and we doubt if it will be missing from many private libraries after their owners learn of its release.

We have said our little piece, and we shall stop, for who are we to discuss Toscanini's performance of Beethoven's *Seventh*. Perhaps, however, we may very properly add that we have never heard better orchestral recording.

**Walton: Façade—Suite.** London Philharmonic Orchestra conducted by William Walton. 2-12" discs (V-C2836 and V-C2837). \$1.90 each.

William Turner Walton was born at Oldham, Lancashire, in 1902. His family has been associated with the musical life of England for several generations and it was only natural that young William should turn his attention toward that art. It is recorded that, at the age of ten, he entered Christ Church Cathedral Choir School at Oxford, and devoted himself so greatly to musical subjects that he failed in all others. At thirteen he turned his attention to composition, and three years later he received his baccalaureate degree in music. He is one of the youngest men ever to receive this degree. His first work to become generally known was a string quartet which was selected for per-

formance at the Festival of the International Society for Contemporary Music held at Salzburg in 1923. The present work, *Façade*, was conceived in that year.

Mr. W. Rimington, who thinks that "no better light music has been written since Offenbach and Johann Strauss," has written a glowing report of these discs for *Rimington's Review* (London). Among the many interesting things that Mr. Rimington has to say about this work, we quote the following:

"The programme note writer of fifty years hence will have a tough task when it comes to sorting out the various editions, sources and orchestrations of *Façade*. It began, you will remember, some nine or ten years ago with what I believe was called 'Façade Entertainment' inspired by some poems of Edith Sitwell. The poems were recited through a megaphone to the hidden accompaniment of a quintet or septet. I seem to remember Edith Sitwell herself and Constant Lambert, and on one occasion Basil Maine, taking part in this highly diverting jam-boree. Later an orchestral suite for a bigish orchestra was published by the Oxford University Press, and recently that suite with the addition of certain numbers from the original entertainment scored by Constant Lambert has been a great success as a ballet at Sadlers Wells. These two records contain the whole of the published orchestral suite and some of the pieces scored by Lambert for the Ballet. They are great fun, magnificently recorded, and splendidly played.

"Do not come to the Suite expecting serious music. The whole work is a series of parodies, brilliantly, slightly mordantly, witty. Walton has taken popular types of music and held them up rather affectionately to ridicule. . . . These pieces are the wittiest music known to me, and I recommend them unreservedly to all friends of wit, lovers of a good joke, and the whole fraternity of Proud Possessors of a Sense of Humour."

**Brahms: Hungarian Dance No. 5 and Hungarian Dance No. 6.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4321). \$1.

This sparkling new recording by the Boston "Pops" Orchestra will very likely take the place of the older disc by the San Francisco Symphony under Hertz, which contains the same two pieces, and is listed in the present Victor catalogue. There is no question of the superiority of the present recording.



**Brahms: Symphony No. 2 in D Major, Op. 73.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 5-12" discs (C-68620D to C-68624D) in album. Columbia Set No. 265. \$7.50.

We salute Sir Thomas Beecham! To him goes the laurel for the finest recorded version of the Brahms *Second*. Perhaps you will say that there is no competition. As a matter of fact there isn't very much. The only other set to be seriously considered is Victor's Philadelphia Orchestra recording which was released in 1930 and recorded a couple of years earlier. We always thought that Victor was undecided about the release of that recording, and that that was the reason for the delay in its being offered for sale. We were never greatly impressed with either Stokowski's reading or Victor's recording.

However, that is all "water over the mill" now, for we have this excellent Columbia set, which we feel will be completely satisfactory to even the most critical Brahmsian.

**Vivaldi—arr. Stokowski: Concerto Grosso in D Minor** (Op. 3, No. 11 from *Estro Armonico*). Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" discs (V-14113 and V-14114). \$2 each.

Mr. Lawrence Gilman, in his notes in the program of the Philadelphia Orchestra, gives some very interesting facts concerning this work which has been so beautifully recorded under Stokowski's direction on the pair of discs listed above. Mr. Gilman says:

"The work on this program is No. 11 of the twelve concerti grossi for string orchestra in Vivaldi's *Estro armonico*, Op. 3. This concerto has a curious history. It was long known to the world in the form of a concerto for organ composed it was believed by Wilhelm Friedemann Bach, son of Johann Sebastian. But the celebrated organ concerto was really a transcription, made by the elder Bach, of a concerto grosso for strings composed by his Italian contemporary, Vivaldi. The dissolute and unscrupulous Wilhelm Friedemann Bach appropriated his father's arrangement and claimed it as his own original composition for the organ. . . . It was only a while ago that scholarly research disclosed the imposture, and identified the work as, in its primary form, a concerto grosso for strings by Vivaldi. Vivaldi's autograph parts are now in the State Library at Berlin."

The work was originally written for two solo violins, a solo violoncello, and strings. Stokowski, in his arrangement, has re-written it for the modern symphony orchestra, adding parts for wood and

brass. It has been played in its present form at several concerts of the Philadelphia Orchestra, and it is always greeted with the same generous applause that attends Stokowski's performances of his Bach arrangements. We believe that these discs will meet with the instant approval of music lovers everywhere.

**Sibelius: Festivo** (Tempo di Bolero) (No. 3 of *Scènes Historiques*, Op. 25). London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68590D). \$1.50.

(This annotation is reprinted from the August, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

We have here a very interesting bit of Sibelius superbly played by the London Philharmonic under the always finely artistic direction of Sir Thomas Beecham. . . .

The present piece is the third and last of the first set of *Scènes Historiques*, Opus 25, and dates from 1899. The second set dates from 1912, and is Opus 66. The earlier set is of the period of the first Symphony and *Finlandia*, and was written to accompany a series of tableaux which were presented at a Press Celebration to raise money for the Press Pensions Fund. These tableaux depicted incidents in the early history of Finland, and it is reported that the accompanying music made very little impression at the time. Later Sibelius arranged it in the form of a suite as we have it today. While this work is not to be classed with the great Finnish composer's most important writings, it is very definitely Sibelius. Anyone who is at all familiar with the work of this master will immediately recognize his personal touch in nearly every bar. If for no other reason than that, this disc is a mighty valuable addition to the repertory of recorded music. Excellent recording prevails.

**Lanner: The Schoenbrunner Waltz. One side and Waldteufel: Skaters Waltz.** Vienna Symphony Orchestra conducted by Paul Kerby. 1-10" disc (C-260M). 75¢.

Viennese waltzes in the symphonic manner, well recorded by the home-town orchestra under the direction of Paul Kerby.

**O. Straus—Chocolate Soldier—Selection.** Marek Weber and his Orchestra. 1-12" disc (V-36180). \$1.25.

Remember when the *Chocolate Soldier* thrilled us to the core? Turn your thoughts back a few years and let Marek Weber's splendid recording of this attractive music thrill you again. We vote this disc one of the best in its class. Fine reproduction, too!



## CONCERTO



**Mozart: Concerto in E Flat Major, K.482.** Edwin Fischer (Piano) with Orchestra conducted by John Barbiroli. 4-12" discs (V-14089 to V-14092) in album. Victor Set M-316. \$8.

This is a very important set of discs for several reasons. The work has not been recorded before. The artists who produce it, in our opinion, could not be bettered. Edwin Fischer, the soloist, is our favorite Mozart interpreter, and Barbiroli, who comes to the New York Philharmonic-Symphony this season as one of the guest conductors, has a long list of very fine recorded performances to his credit. The reproduction of both the piano and the orchestra is of the very best.

It would seem from the foregoing remarks that this is a very desirable album to add to one's collection, and, very frankly, that is the impression that we are trying to give our readers. Here we have music that is at once attractive, and yet a work that will stand repeated hearings time and time again. It is recommended without reservations.

## CHAMBER MUSIC



**Tansman: Triptyque for String Orchestra.** The Curtis Chamber Music Ensemble directed by Louis Bailly. 2-12" discs (V-11944 and V-11945). \$1.50 each.

Columbia issued a recording of this work in June, 1935, by the St. Louis Symphony Orchestra, and it hardly seems necessary to have another in such a short space of time. However, here it is, and we are the ones who gain, for the present recording so far outclasses the earlier one that there is really no comparison. The Curtis Chamber Music Ensemble under the direction of Dr. Louis Bailly is an organization worthy of your attention, and we are very glad to welcome this orchestra and its distinguished director into the fold of recording artists of the first rank. A note regarding this work and its composer will be found in the June, 1935, issue of *The New Records*.

**Enesco: Sonata No. 3 in A Minor, Op. 25.** Yehudi Menuhin (Violin) and Hephzibah Menuhin (Piano). 3-12" discs (V-14107 to V-14109) in album. Victor Set M-318. \$6.50.

Records again and again make it possible for us to study and enjoy music which most of us could not hear in any other way. This lovely and interesting work of Georges Enesco is a fine example

of the importance of recorded music to the student, and to lovers of music generally. Enesco is largely responsible for Yehudi Menuhin's spectacular rise to fame upon the concert platform, not only because of his inspired teaching but also because of his sterling guidance in all things musical. It would seem that Yehudi and his sister Hephzibah, through this magnificent performance, are tendering a very real tribute to their friend and adviser, and are bringing to the world-at-large, for the enjoyment of all, one of his most important compositions in the realm of chamber music.

This Sonata is in three movements: *Moderate malinconico*, *Andante sostenuto e misterioso*, and *Allegro con brio*. Each movement is complete on one of the three discs in this set. The work is based upon folk tunes of the composer's native Roumania with a distinctly oriental tang showing the influence of gypsy music, which is so entwined with the basic melodies of that country. Repeated playings reveal more and more to admire and enjoy on these sparkling discs. The reproduction of both instruments, and the balance maintained between them, is superb.

**Schmitt: Quintet for Piano and Strings—Second Movement.** Florent Schmitt (Piano) and the Calvet String Quartet. 2-12" discs (C-68597D and C-68598D) in album. Columbia Set No. X-65. \$3.

(This annotation is reprinted from the May, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

We had been hoping for a recording of this work, upon which the celebrity of Florent Schmitt was largely founded. It was composed between 1905 and 1908, and upon its first performance in Paris in April, 1909, Schmitt was acclaimed one of the truly great modern composers of France. Edward Burlingame Hill in his *Modern French Music*, in writing of this work, states: "The Quintet is significant for its thorough grasp and competent handling of the difficult problems involved. For Schmitt has not been content to accept the reticent chamber-music style of his teacher Fauré or the aphoristic compression of Ravel's string quartet. On the contrary, he has laid out this work upon a large scale, yet he has so diversified and enriched the treatment of detail that its length is not burdensome. . . . It must be placed high among the very best French chamber music."

The reproduction is very good, and with the composer playing the piano part, we are assured of an authoritative rendition.



**Haydn: Quartet in C Major, Op. 33, No. 3.** "Bird." Roth String Quartet. 3-12" discs (C-68542D to C-68544D) in album. Columbia Set No. 257. \$5.

The Roth players' superb performance of this so-called "Bird" quartet is a mighty welcome addition to the repertory of recorded chamber music. It is the third of the six contained in this opus. They are known as the Russian Quartets because they were dedicated to the Grand Duke Paul. The only other recording of this work is contained in Volume I of the Haydn Quartet Society—the supply of this volume has been exhausted for quite some time.

## PIANO

**Strauss—arr. Rosenthal: Carnaval de Vienne on Themes by Johann Strauss.** Moriz Rosenthal (Piano). 1-12" disc (V-DB2836). \$2.50.

Last month we announced a new Rosenthal record containing several little Chopin pieces, and the enthusiastic way in which it was received by a large number of music lovers was little short of a sensation. We predict that the present disc will also find a ready welcome. It is lighter fare—this time Mr. Rosenthal has taken some Johann Strauss tunes and has carefully woven them into a perfectly fascinating piece, which gives him a rare chance to show his supreme virtuosity. He makes the most of his opportunity, we can assure you. The recording is excellent.

**Chopin: Polonaise in A Flat, Op. 53.** Josef Lhevinne (Piano). 1-10" disc (V-1765). \$1.50.

Lhevinne gives a fine performance of this popular polonaise, which is known to many as the "Heroic." Of the half dozen recordings of this piece by various pianists, we would choose the present one as the best—second choice, Ignaz Friedman on Columbia record C-7185-M.

**Gluck—arr. Sgambati: Orphée—Melodie.** One side and **Bach—Petri: Menuet.** Egon Petri (Piano). 1-12" disc (C-LX508). \$2.

Petri enthusiasts, and there is a great number of them in this country, will welcome this new disc. The selections are played in Petri's usual impeccable style. The reproduction is very fine.

**Handel: Harmonious Blacksmith.** One side and **Mozart: Alla Turca** (From Sonata in A Major, K.331). Walter Gieseking (Piano). 1-12" disc (C-68595D). \$1.50.

For pure enjoyment, these familiar pieces played with fine spirit by Walter Gieseking are particularly recommended. Recording excellent.

## VOCAL

**Le Pauvre Laboureur** (Chanson populaire Bretonne). One side and **Le Retour du Marin** (Chanson populaire Poitevine). (Both collected and harmonized by Julien Tiersot). Reynaldo Hahn (Tenor) with piano accompaniment by himself. 1-10" disc (C-4124M). \$1.

Julien Tiersot, French musicologist and composer, was born in Bourg (Ain) in 1857. He studied under Massenet, Franck and Savard. From 1883 until 1919 he was librarian of the Conservatory. He has gathered many of the folk songs and tunes—his *Mélodies populaires des provinces de France* run to eight volumes—of the French provinces, and these valuable collections constitute an important part of his work. *Le Retour du Marin* is a gay little melody, with a lively swing, and it is sung in just the proper spirit by Reynaldo Hahn, the modern French composer. *Le Pauvre Laboureur* is an appealing, plaintive piece, well sung and recorded. In both of these numbers Hahn provides his own piano accompaniment. This recording was originally released in France about five years ago.

**Handel: Te Deum and Ch'io Mai Vi Possa Lasciar D'Amare.** Marian Anderson (Contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-1767). \$1.50.

After listening to this record, it is very easy to understand why Marian Anderson is acclaimed in both Europe and America as the greatest negro contralto of all time. You only have to listen to this disc for a moment or two to realize that you are in the presence of a truly great artist. Many of us only think of Marian Anderson in connection with Negro Spirituals, when as a matter of fact they are only a very small part of her wide repertoire, which includes selections from opera, oratorio, and the various schools of song, particularly the French and Italian.

## CHORAL

**Milhaud: L'Orestie d'Eschyle.** Soloists, Antwerp Coecilia Chorus and Concert Orchestra of Antwerp, conducted by Louis de Vocht. 2-12" discs (C-9118M and C-9119M) in album. Columbia Set No. X-64. \$3.

Milhaud's musical setting of Paul Claudel's version of the old Greek play of Aeschylus is, to say the least, unique. It abounds in most unusual off-stage sounds, some of them musical, and some of them not. It is said, by those who have seen the work performed, that these whistlings, rushing winds, groans, etc., are very effective. To us it is all very strange—and mildly interesting. This pair of discs appeared first in France some six or seven years ago.



## VIOLIN

**Beethoven: Romance No. 1 in G Major, Op. 40.**

Efrem Zimbalist (Violin) and Japan Broadcasting Symphony Orchestra conducted by Nicolai Shiferblatt. 1-12" disc (C-68596D). \$1.50.

Here is a record of unique interest. Mr. Zimbalist, upon a recent tour of the orient, made this recording with the Japan Broadcasting Symphony Orchestra. Zimbalist's work is particularly fine. We have only one criticism; the recording director used the old-fashioned technique of placing the soloist right up to the microphone and the accompanying orchestra somewhere in the dim background. The result—a lack of balance between the violin and the orchestra.

**Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28.** Jascha Heifetz (Violin) and the London Philharmonic Orchestra conducted by John Barbiroli. 1-12" disc (V-14115). \$2.

There is only one Heifetz, as this disc will abundantly prove. If the acme of fine fiddling with superb orchestral accompaniment appeals to you, don't hesitate to send for this one. It is not necessary to hear it first.

**Song of Farewell and Chrysanthemum** (Gypsy Folk Songs—arr. M. Weiner). Michael Weiner (Violin) and Emil Konevsky (Piano). 1-10" disc (C-261M). 75¢.

Violin playing in the traditional gypsy manner—tears in every draw of the bow. Well recorded.

## OPERA

**Gluck: Orpheus.** Abridged Version, sung in French. Alice Raveau (Contralto), Germaine Feraldy (Soprano), Jany DeLille (Soprano) and the d'Alexis Vlassoff Russian Choir, with Orchestre Symphonique of Paris conducted by Henri Tomasi. 8-12" discs (C-11000D to C-11007D) in album. Columbia Operatic Set No. 15. \$16.

(This annotation is reprinted from the March, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

We doubt if anyone can help but feel that this recording of "Orpheus" (*Orfeo ed Euridice*) is a well rounded performance of high quality. The soloists are excellent; the *Orpheus* of Alice Raveau (contralto) is outstanding. The chorus is highly satisfactory, although perhaps a little weak in sopranos. The direction of Henri Tomasi is beyond cavil; he doubtless knows the opera thoroughly and is giving

his best to this performance. To many of us, who feel that operatic performances of this vintage are dull and uninteresting, this splendid recording will be a revelation. We approached the playing of these eight discs with the feeling that here was an irksome task that had to be done, and before we had finished three sides, we found ourselves beaming with real enjoyment. Perhaps you too will have the same experience. In any case, it is worth trying. The reproduction throughout is of the best.

*Note:* With the domestic Columbia set a copy of the Ditson Edition of the libretto is supplied without additional charge. This 24-page booklet contains a short story of the opera, the English text, and the music of the principal airs.

**Puccini: Boheme**—Donde lieta uscì (Act 3). One side and **Puccini: Tosca**—Vissi d'arte (Act 2). Claudia Muzio (Soprano) with Symphony Orchestra conducted by Molajoli. 1-10" disc (C-4140M). \$1.

A charming little disc to help us to remember the great Muzio, who has recently passed on to the great beyond. If you do not have an example of the art of this fine singer, here is your opportunity to secure one at a modest price.

## MISCELLANEOUS

**Handel: Chaconne in G Major** (No. 2 from second collection). Yella Pessl (Harpichord). 1-12" disc (C-68599D). \$1.50.

Miss Pessl adds an outstanding recording to her growing list of Columbia records. This one perhaps appeals to us more than any that has been released so far. An excellent example of the harpichord at the hands of a superb artist—faithfully reproduced by the Columbia recorders.

**Believe Me If All Those Endearing Young Charms.**

One side and **Thomas: March of the Men of Harlech.** Mildred Dilling (Harp). 1-10" disc (C-17065D). \$1.

In announcing this disc, Columbia states that "Mildred Dilling's unrivalled position as the foremost woman harpist has been acknowledged by critics and by a vast public in Europe and America." That statement covers a lot of ground and perhaps it may be substantiated; whether it can or cannot, we are prepared to say that we have never heard any finer reproduction of the harp on records. Columbia should be congratulated upon this recording—the harp is a most difficult instrument to reproduce well, and the Columbia recorders have certainly done a fine job.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 9

NOVEMBER 1936

By mail to any address  
25c. per year

WE noticed in Richard Gilbert's column *Music and Records* in the November issue of *Scribner's*, the announcement of a very interesting contest. Several very fine prizes are offered for the winning lists of fifty musical compositions which, in the opinion of the contestants, would form the best nucleus for a comprehensive library of recorded music. The first prize is an RCA Victor Electrola, Model R-99, and other prizes consist of generous assortments of records. It seems to us that our readers are particularly well fitted to march off with most of the prizes, and when the names of the winners are announced, we are going to be very much disappointed if the majority of the lucky ones are not on our subscribers' list. Lists should be mailed to the Record Contest Editor, *Scribner's Magazine*, 597 Fifth Avenue, New York, N. Y., not later than December 10, 1936. The selections should be listed alphabetically by composers; first the composer's name, then the name of the composition, the artist who records it, the make of the records, and their numbers.

\* \* \*

Victor has just issued a new edition of its catalogue of *Musical Masterpieces*, which contains all album sets available up to and including the present month's releases. These are nicely arranged by composers and everyone interested in fine recorded music should have a copy. If your local dealer cannot supply you, send your request with a three-cent stamp to the publishers of this bulletin, and a copy will be mailed to you promptly.

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There seems to be no end to the uses to which phonograph records are put these days. Victor announces records for learning modern

ballroom dancing. A twelve-inch double-face disc with chart is available for learning the waltz, the fox trot, and the tango. These discs are sold separately at \$1 each. The discs and charts have been prepared under the direction of Mr. Willard Hall. We do not know anything of Mr. Hall's qualifications for this work, but we were interested enough to take the chart in hand and play the waltz record, and we found it very easy to go through the steps indicated. If a good dancing instructor is not available in your community, you might stop in at your record dealer's and give these discs and yourself a whirl.

## ORCHESTRA



**Eicheim: Bali** (Symphonic Variations). Three sides and **Etenraku** (8th Century Ceremonial Prelude—orchestrated by Hidemaro Kunoye). Philadelphia Orchestra conducted by Leopold Stokowski. 2-12" discs (V-14141 and V-14142). \$2 each.

In announcing this pair of discs, Victor states:

"A few years ago, Leopold Stokowski and his friend, Henry Eicheim, the violinist and composer, made a sojourn in Bali. Mr. Stokowski and Mr. Eicheim became intensely interested in the lovely native music and particularly the music for certain Balinese instruments, notably the gamelang. This instrument has a bell-like tone and is made in many different sizes and musical ranges. Mr. Eicheim, who is an authority on all Oriental art and particularly the music of the Orient, promised to write an orchestral work for Mr. Stokowski based on Balinese music. He did so and it was played for the first time in Philadelphia on April 20th, 1933. It was a sensational success. Opportunity to record it did not come until much later. We now offer one of the most extraordinary and exquisitely beautiful recordings we have ever made. It is filled with Oriental color, strange tones, and voluptuous melody, warmth and rhythm. This is not only a collector's item but a record for anyone who knows what modern record-



ing can be. There is no finer example. On the odd side of 'Bali' we have placed a Japanese melody dating back to the eighth century, orchestrated by Hidemaro Kunoye for modern symphony orchestra. In the Japanese temples this melody was played on the instrument called the sho, which resembles a mouth organ and is made of bamboo. Its tone intervals are very much closer than those in our scale, so don't think that the orchestra is playing out of tune, when it is really playing enharmonic intervals. There has been an attempt made to preserve the tonal quality of the sho in the orchestration and the whole work is exceedingly impressive and out of the ordinary."

We have played these discs over several times, and each time with greater fascination for their unusual harmonies and compelling rhythms. The recording is out and beyond anything that we have heard to date. In short, we do not think that Victor has overstated its case one iota.

**Berlioz: *Symphonie Fantastique, Op. 14.*** Orchestre Symphonique of Paris conducted by Selmar Meyrowitz. 6-12" discs (C-68675D to C-68680D) in album. Columbia Set No. 267. \$9.

There may be those who will prefer Pierre Montaux's version of this work recorded by French H. M. V. several years ago, but our thought in the matter is that this is just the sort of music that needs modern recording technique. The present set has that advantage, and so we would choose it in preference to the early one. Berlioz has never been given the attention in America that we feel he deserves, and we are hoping that this fine set of discs will awaken a more lively interest in one of France's most eminent composers.

**Smetana** — arr. Walter: **The Bartered Bride** — Circus March. One side and **Weinberger** — arr. Hauer: **Schwanda** — Bohemian Polka. The Bohemians conducted by G. Walter. 1-10" disc (C-263M). 75c.

These pieces have been arranged for novelty orchestra and are played with plenty of spirit by The Bohemians under the direction of Herr Walter. All these pieces need for real enjoyment are a few steins of good old Pilsner and a table to pound them on. We have a phonograph, the record, the steins, and a good stout table, all we need is the good old Pilsner. Are there any offers?

**Dvorák: *Carneval Overture.*** Czech Philharmonic Orchestra conducted by Vaclav Talich. 1-12" disc (V-C2842). \$1.90.

As we listen to this rendition of the *Carneval Overture*, we somehow feel that it is being played just as Dvorák would have us hear it—plenty of spirit, and with a high regard for the varied shading of this sweeping music. If this work appeals to you, here is a good recording of it.

**Offenbach: *Tales of Hoffman***—Barcarolle; Entr'acte (Epilogue); Duet (Act 2—Giulietta and Hoffman); Intermezzo (Act 1). London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68692D). \$1.50.

The *Barcarolle* is one of our pet aversions, and so when we noticed it on Columbia's list for this month, we were tempted to pass it by without a hearing. Our conscience got the better of us, and we decided to play a bar or two of it. Well, we don't know what it is, but Sir Thomas Beecham does things to music, even music in which we have absolutely no interest, that just makes us listen whether we will or not. We listened to this record through on both sides, and when nobody is around we are going to play it again. Now we have made a complete confession—let your conscience be your guide.

**Schubert: *Symphony No. 8 in B Minor*** ("Unfinished"). Five sides and **Schubert: *Rosamunde*** —Ballet Music. Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-14117 to V-14119) in album. Victor Set M-319. \$6.50.

The *Gramophone Shop Encyclopedia* lists eleven different recordings of this most popular of symphonies, and if our memory serves us correctly, we have heard all of them. However, it will not be necessary for you to set about such a large task, for if you select the recording listed above, there is no question about your having chosen the best version available. Koussevitzky and his men have given this work an absolutely outstanding performance, and if we were asked to give an example of Victor "Higher Fidelity" recording at its best, we would very likely mention this set of discs.

**Herbert: *Natoma***—Dagger Dance. One side and **Tschaikowsky: *Sleeping Beauty Ballet***—Waltz. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11932). \$1.50.

When we put this disc on our phonograph, we were carried back some twenty years, and the memory of Victor's purple label record of the *Dagger Dance* by Victor Herbert's Orchestra came to our mind. In those days we thought this was great music, and perhaps there are still some folks who think so. If such there be, then this disc will be entirely satisfactory to them, for the *Sleeping Beauty Waltz* is in the same category. The Boston "Pops" players make the most of these pieces, and the recording is top notch.

**J. Strauss: *The Blue Danube Waltz.*** Orchestre Raymonde. 1-10" disc (C-262M). 75c.

A spirited performance of the *Blue Danube* by a small orchestra fills both sides of this little disc. Fine recording—very good value for 75c.



**Brahms: Academic Festival Overture, Op. 80.** Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. Three sides and **Mozart: Minuet in D** (From Divertimento No. 2). Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68645D and C-68646D) in album. Columbia Set No. X-42. \$3.

**Wagner: Die Meistersinger**—Prelude to Act 3 and Dance of the Apprentices (Act 3). Symphony Orchestra conducted by Bruno Walter. Three sides and **Wagner: Die Meistersinger**—Sorgiam (Act 3). Chorus of La Scala Theater, Milan, with orchestra. 2-12" discs (C-68690D and C-68691D) in album. Columbia Set No. X-43. \$3.

This month Columbia is re-listing these two fine recordings, and in each case has substituted a better selection to fill the fourth side. Each recording is now available in a two-pocket album, without additional charge. If these items are not in your library, these little sets are worth investigating.

## CONCERTO



**Poulenc: Aubade**—Concerto chorégraphique for piano and 18 instruments. Francis Poulenc (Piano) and Orchestre des Concerts Straram conducted by Walter Straram. 3-10" discs (C-17056D to C-17058D). \$1 each.

For a review of this recording we turn to the February, 1931, issue of *Disques*, and find there an excellent one written by Nicolas Slonimsky. Mr. Slonimsky covered this item when the imported pressings were made available. He says in part:

"The *Aubade* (which is French for a morning Serenade) is eclectic in more senses than one; listening to it, we feel like saying, 'I remember you from somewhere,' and often there is no difficulty in locating that somewhere. Prokofieff is Poulenc's most patent source of inspiration. The *Toccata* (side One) is extremely suggestive of Prokofieff's *Overture on Hebrew Themes*, particularly in the treatment of the piano. Stravinsky is all but directly quoted in *Allegro Feroce* (side Five). Quite unexpectedly, Richard Strauss is heard immediately after (a quotation from *Till Eulenspiegel*). The *Andante* (side Four) is pure Beethoven (until it gets slightly discordant). There are passages from both Liszt Concertos, with the erstwhile despised diminished seventh chord in broken arpeggios spread all over the keyboard. For those operatically inclined there is a phrase from *Rigoletto*. Borodin's Polovetzian Dances are represented at the end of the *Rondeau* (side Two), but the original trombone figure is here given to the horn. Honegger's locomotive theme song from the *Pacific* supplies the thematic material for the opening measures of the first movement (*Recitativo*).

"But what of it? As long as all these shreds and patches are woven into a pleasantly motley fabric,

we really should not cavil. Little respect for private property is a sign of the times, and the copyright laws are not infringed unless the quotation exceeds four measures in length. Isn't the entire jazz industry based on direct quotations?

"Mr. Poulenc is an expert arranger, and the orchestration for eighteen instruments with the piano solo, played by the composer, is wholly delightful. Probably the best part of the suite is the conclusion—an extended coda, moving at a slow pace in a minor key, suffused with an inexpressible nostalgia. The orchestra, under the direction of Walter Straram, does excellent work, although the wind instruments might have been better in tune. The Columbia recording is splendid, and the several instruments come out without a blemish. The Poulenc set is altogether a pleasurable affair."

**Beethoven: Concerto in D Major, Op. 61.** Bronislaw Huberman (Violin) and the Vienna Philharmonic Orchestra conducted by Georg Szell. Nine sides and **Bach: Sarabande and Double** (From *Partita No. 1 in B Minor*). Bronislaw Huberman (Violin). 5-12" discs (C-LX509 to C-LX513) in album. \$10.

Bronislaw Huberman's celebrity is firmly established in Europe, where, it is reported, his concerts are sold out weeks in advance. His popularity in America, while it is considerable, does not approach that which he enjoys abroad. However, there will probably be a number of persons who will welcome the opportunity of hearing his performance of the Beethoven Violin Concerto. As for ourselves, we are entirely satisfied with our Columbia set played by Szigeti. We also have the very early Victor set by Kreisler, in which the soloist uses his own cadenza at the end of the first movement, instead of the Joachim cadenza which is used by both Huberman and Szigeti. We got out the old Kreisler set the other day, and it may be for sentimental reasons, we cannot say as to that, but we are not at all sure but that we prefer it to either of the later recordings. If your dealer has all three of these sets in stock, take a few minutes to play a little of each before you make your choice.

**Mozart: Concerto for Flute and Orchestra in G Major** (K. 313). Marcel Moyse (Flute) and Orchestre Symphonique conducted by Eugène Bigot. 3-12" discs (V-L1021 to V-L1023). \$1.90 each. (Three-pocket album available with this set at 50c additional.)

Twenty minutes of most delightful music awaits those who will play these discs upon their phonographs. Perhaps some will recall Moyse's fine recording of the other Mozart concerto for flute and orchestra, the one in D Major (K. 314), which appeared in France several years ago; well, this is just as charming, and the reproduction is perhaps a shade better. This recommendation should be enough to entice those who are interested in music of this character to give these discs a hearing at least.



**Bach: Brandenburg Concerto No. 2 in F Major.** Ecole Normale Chamber Orchestra, Paris, conducted by Alfred Cortot. 2-12" discs (V-11930 and V-11931). \$1.50 each.

We have been familiar with this recording since it was released in France a couple of years ago, and we have always thought it particularly fine. Whether it is to be preferred to the Columbia version played by the Busch Chamber Players is very much a matter of personal preference. Better hear both recordings before you make your choice.

## CHAMBER MUSIC



**Bartók: Quartet No. 2 in A Minor, Op. 17.** Budapest String Quartet. 4-12" discs (V-14123 to V-14126) in album. Victor Set M-320. \$8.

Those of us who have been collecting records for a number of years will recall the thrill that came to us some seven or eight years ago when Polydor released its recording of this work played by the Amar-Hindemith Quartet. It was one of the first recordings of modern chamber music, and although it was dropped from the Polydor catalogue some time ago, those who are fortunate enough to own a set still cherish it with a real fondness. It marks in their minds a great step in the development of recorded music. Now we have a new, and truly thrilling performance of this work, which has the advantage of the best of present day reproduction. There is, therefore, no need for those who have been worrying because they could not secure a copy of the old Polydor recording, to worry any longer. Here is a fine performance, beautifully recorded.

If you are not familiar with the work of Béla Bartók, and we find that a great many Americans are not, although he is one of the greatest of contemporary composers, this set presents an excellent opportunity to make his acquaintance.

**Brahms: Trio in C Major, Op. 87.** Myra Hess (Piano), Yelley D'Aranyi (Violin) and Gaspar Cassado (Cello). 4-12" discs (C-68636D to C-68639D) in album. Columbia Set No. 266. \$6.

*(This annotation is reprinted from the August, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)*

Although this is one of the least frequently played works of Brahms, it has been recorded twice before. The previous recordings were made many years ago and do not in any way compare with the present one, and so it is not necessary to consider them at this time. Regarding the recording at hand, it would seem to us that it is wholly adequate. The only criticism that might be offered is that the players seem at times not to be in the most perfect balance one

with the other. This is noticeable in respect to the violoncello and the violin, but when we consider that they are often playing an octave and sometimes two octaves apart, it is very difficult to place the responsibility for proper balance. It may be that Cassado is bowing a trifle too heavily, or may be the fault of the recorders in placing the players before the microphone. In any case, the fault is trifling and should not deter anyone from selecting this recording for inclusion in his library.

It has been said that the music itself is distant and forbidding, and that the composer purposely made it so, as he did not wish it to appeal to the mob. With this we cannot agree in any way. We surely believe that anyone of average musical intelligence who will quietly play these discs through a few times, will be amply repaid for his efforts, and will find in this work great depth and beauty that may not at first be apparent.

**Respighi: Altitalienische Arien und Lautentänze.** Quartetto di Roma. 2-12" discs (V-DB4441 and V-DB4442). \$2.50 each.

As the title indicates, Respighi has taken some sixteenth and seventeenth century tunes and dances, and arranged them for string quartet. He has done a marvelous job, as those who have heard these discs will testify. To our mind, he is much more successful in an effort of this kind, than in writing modern music for a large orchestra. Much of his work for orchestra tends to be showy and lacks sincerity, but in these short pieces we have the most delicate charm and grace—music of sterling worth. The Rome Quartet gives a fine performance, and the reproduction is of the best.

**Tansman: Suite Divertissement.** M. Maas (Piano), G. Lykoudi (Violin), Ch. Froidart (Viola) and J. Wetzels (Cello). 2-12" discs (C-68687D and C-68688D) in album. Columbia Set No. X-66. \$3.

Following Victor's felicitous recording of Tansman's *Triptyque for String Orchestra*, which was released last month, we now have a sample of the brilliant young Polish composer's work in smaller form. Students of modern music will find it quite exciting—the conservatives had better taste it before buying. The recording is very good.

**Pienné: Variations Libres et Finale.** Quintette Instrumental de Paris: R. LeRoy (Flute), R. Bas (Violin), P. Groult (Viola), R. Boulmé (Cello) and P. Jamet (Harp). 1-12" disc (C-68689D). \$1.50.

In announcing this disc, Columbia states that the composer wrote this work for the group which records it, in appreciation of their fine work in keeping alive the chamber music of the old masters. It would seem to be music of another age written in the modern idiom. It is worthy of a hearing. The reproduction is good.



## OPERA



**Saint-Saëns: Samson et Dalila**—Mon coeur s'ouvre à ta voix and Amour, viens aider ma faiblesse (Act 2). Gladys Swarthout (Mezzo-soprano) with Orchestra conducted by Alexander Smallens. 1-12" disc (V-14143). \$2.

This is probably the most satisfying of the many versions of these oft recorded arias. Certainly Miss Swarthout's rich voice shows to fine advantage, and the orchestral accompaniment directed by Alexander Smallens is nothing less than superb. The reproduction of both the voice and the orchestra is well up to Victor's high standard. Perhaps some of Miss Swarthout's movie fans will hear of this disc. If they do, it is very likely that they will want a copy, if they have a phonograph to play it on.

**Cherubini: Les Abencérages**—Suspendez à ces murs. One side and **Gluck: Iphigénie en Tauride**—Unis dès ma plus tendre enfance (Act 2). Georges Thill (Tenor) with orchestra conducted by Bigot. 1-12" disc (C-9116M). \$1.50.

Two arias from operas that were popular over a hundred years ago, sung with a fine regard for tradition by the truly great operatic tenor, Georges Thill. Well recorded with fine orchestral accompaniment.

**Verdi: Falstaff** (Complete recording). Soloists, Chorus and Orchestra of La Scala Theater, Milan, conducted by Cav. Lorenzo Molajoli. 14-12" discs (C-68647D to C-68660D) in two albums. Columbia Operatic Set No. 16. \$21.

We are pleased to announce that this excellent set is now generally available on this side of the Atlantic, for in many ways *Falstaff* may be set down as the most entertaining and the most worthwhile of all the twenty odd operatic albums that the Italian branch of Columbia has issued.

The product of Verdi's old age—he was in the vicinity of eighty when he wrote it—*Falstaff* remains one of the few genuinely great pieces of comic music we have. The libretto, based on Shakespeare's *Merry Wives of Windsor*, was prepared by Boïto, who had supplied Verdi with a superb libretto for *Otello* some time before. Boïto's libretto is a capital piece of work, admirably adapted for operatic use as well as preserving much of the flavor of Shakespeare's play.

When the work was first performed at Milan, in February, 1893, musical celebrities from all corners of the world were attracted to the première, and the merits of the opera were immediately appreciated. Not many artists manage to close their life with a masterpiece, but Verdi is one of the rare exceptions, and the fact that *Falstaff* is a comedy makes it all the more remarkable when one remembers that Verdi's previous work consisted almost entirely of tragedies. The music, with its grace, its supple vigor, its mellow

charm, its felicitous and subtle illustration of the text, its refinement, and its expressiveness, reveals that old age in no way impaired Verdi's agile mind nor checked the amazing flow of ideas and melodies which have made his works loved and respected throughout the world.

Columbia has assembled an excellent cast for this recording. The *Falstaff* of Giacomo Rimini is thoroughly satisfactory, and some charming moments are provided by the young lovers, Nannetta and Fenton, whose rôles are capably sung by Ines Alfani Tellini and Robert D'Allessio. The former has a lovely soprano voice, and she sings with spirit and intelligence. The remainder of the cast, the chorus, and the accompanying orchestra are well up to the high standards set at La Scala. The whole affair is impeccably recorded.

The official libretto, published by Ricordi, giving the story of the opera, and the complete text in Italian with a good English translation, is supplied with each set without charge. Columbia has prepared a leaflet which contains a guide to the libretto. The guide indicates, with page numbers, just where each side of each disc begins and ends. This is a great help in finding the disc which contains a particular scene or aria from the opera.

## ORGAN



**Bach: Organ Music—Volume I: Prelude and Fugue in C Major; Fantasia and Fugue in G Minor; Fugue in G Minor ("The Little"); Prelude and Fugue in G Major; Prelude and Fugue in F Minor; Toccata and Fugue in D Minor.** Albert Schweitzer (Organ). Recorded at All Hallows Church, Barking-by-the-Tower, London. 7-12" discs (C-11016D to C-11022D) in album. Columbia Set No. 270. \$14.

Columbia has received special permission to repress this set in America. This is a very unusual thing, because this set was issued in England in a strictly limited edition, and the right to repress in other countries is usually not granted. However, music lovers on this side of the Atlantic, who did not subscribe for it, should rejoice in the fact that this outstanding set is now available to them. So much has been written in praise of this, perhaps greatest item in the whole realm of recorded Bach music, and certainly the finest example of organ recording yet to be achieved, that we do not feel that we should, or could, add anything beyond the announcement that it may be had from local Columbia dealers everywhere. We think we should mention that a number of copies of Harvey Grace's twenty-page brochure *The Listener's Guide to the Organ Music of Bach*, which accompanied the original set, have been imported, and one is enclosed with each Columbia album. We predict that this set will be one of the outstanding releases of the current season.



## VIOLIN



*Hi* **Tartini: The Devil's Trill**—Sonata. Albert Spalding (Violin) and André Benoist (Piano). 1-12" disc (V-14139). \$2.

Albert Spalding's host of admirers will welcome this opportunity to hear their favorite play this tricky piece. And they may very well be proud of his performance, for it is excellent. The recording is fine.

*Hi* **Vivaldi**—arr. F. David: **Sonata in A Major**. Nathan Milstein (Violin) and Leopold Mittmann (Piano). 1-10" disc (C-17070D). \$1.

Mr. Milstein's many admirers will find some fine fiddling on this attractive little disc. Recording excellent.

## PIANO



**Brahms: Waltzes and Intermezzi**. Wilhelm Bachaus (Piano). 4-12" discs (V-14131 to V-14134) in album. Victor Set M-321. \$8.

V-14131 Waltzes, Op. 39—Nos. 1 to 11 incl.

V-14132 Waltzes, Op. 39—Nos. 12 to 16 incl.

Intermezzo in E Major, Op. 116, No. 4.

V-14133 Intermezzo in E Flat Major, Op. 117, No. 1.

Intermezzo in B Flat Minor, Op. 117, No. 2.

V-14134 Intermezzo in B Minor, Op. 119, No. 1.

Intermezzo in E Minor, Op. 119, No. 2.

In the spring of 1934, Victor issued an album of Brahms piano music (Set M-202) played by Wilhelm Bachaus. It was well received and has enjoyed a continued popularity. For this reason the present set should find a waiting market. Brahms music for the piano has a sturdy character which differentiates it strikingly from the more delicate, and perhaps effeminate music of Chopin. Bachaus fully realizes this, and plays these pieces in a fine masculine fashion. We doubt if there will be any criticism of his performance of any of these pieces. As the reproduction of the piano is of the best, we can thoroughly recommend this set without any reservations. The discs may be purchased separately at two dollars each.

**Liszt: Mazeppa**. Egon Petri (Piano). 1-12" disc (C-68644D). \$1.50.

This work is better known in its orchestral arrangement, than in its original form, and to our mind is more suitable for a large orchestra with plenty of timpani. However, if you like piano music spread all over the keyboard, with great volumes of

sound, here it is. Petri makes the most of it, and the piano reproduction is okeh.

*Hi* **Scarlatti: Andante Mosso and Presto**. Vladimir Horowitz (Piano). 1-12" disc (V-DB2847). \$2.50.

Two simply fascinating little Scarlatti pieces played with impeccable taste by Vladimir Horowitz. We cannot identify them from their labels, but we did enjoy listening to them very much, and we are very sure that you will also. The reproduction of the piano is splendid.

**Chopin: Mazurka in C Sharp Minor, Op. 50, No. 3**. One side and **Chopin: Etude in C Sharp Minor, Op. 10, No. 4; Etude in G Flat Major, Op. 10, No. 5**. Vladimir Horowitz (Piano). 1-12" disc (V-14140). \$2.

If you like your Chopin played with supreme brilliance and in the grand manner, this disc is for you. No one can top Horowitz in performances of this kind—virtuosity with a capital "V." Exceptional recording prevails.

## VOCAL



**Quilter: It Was a Lover and His Lass and Come Away, Death**. Mark Raphael (Baritone) accompanied by R. Quilter (Piano), F. Grinke (Violin), M. Gilbert (Viola) and H. Withers (Cello). 1-10" disc (C-255M). 75c.

We recommended the imported pressing of this little disc in the March issue, and since that time quite a few copies have found their way over the Atlantic. We are very glad that Columbia has seen fit to make it generally available. It is a splendid little record, and we are very sure that you will like Mark Raphael's singing of Roger Quilter's charming musical settings of these old ballads. The reproduction is very good.

**Schumann: Loreley** (Op. 53, No. 2); **Ständchen** (Op. 36, No. 2). One side and **Schubert: An Die Nachtigall** (Op. 98, No. 1); **Liebhaver in Allen Gestalten**. Elisabeth Schumann (Soprano) with piano accompaniment by George Reeves. 1-10" disc (V-1764). \$1.50.

Elisabeth Schumann is supreme in songs of this sort, as this disc will very ably show. If fine *lieder* appeals to you, do not miss this one.

## MISCELLANEOUS



**Hasselmans: La Source**—Etude, Op. 44. One side and **Cady: Danse Orientale**. Mildred Dilling (Harp). 1-10" disc (C-17069D). \$1.

Two attractive pieces for the harp are very nicely played by Mildred Dilling. The recording is particularly fine.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS - - - PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 10

DECEMBER 1936

By mail to any address  
25c. per year

LAST month we mentioned that phonograph records were being put to many and varied uses. We must admit that some of these uses seem rather silly to us. The series of records for telling fortunes, the horse race game record, the puzzle disc and the like, all may be very amusing but when you have said that you have said all. However, there came to our attention the other day a series of discs made for the purpose of teaching proper pronunciation, and for aiding in the development of a larger vocabulary. It seemed a highly worthwhile item to us, and so we are passing along to our readers a brief description of this course.

It is called the Pronunciaphone Course, and was developed by Professor Edward H. Gardner, who for eighteen years was a member of the faculty of the University of Wisconsin, and E. Ray Skinner, Phonetician of the Department of Speech of the same university. Mr. Skinner did the actual recording on the discs. The idea is to teach proper pronunciation through the ear instead of the eye. To be more exact, it teaches through the ear simultaneously with eye training.

The course consists of seven double face records with an instruction book, all contained in a substantial album. Almost two thousand words are covered. The words are pronounced slowly and distinctly on the records—and correctly, for each word was checked against seven recognized world-wide authorities. The pronunciations selected, in the opinion of the authors, represent current good taste. The words are listed in the instruction book in the order in which they are spoken, and the student is instructed to read the words as he hears them, thus training his ear and his eye simultaneously. Every

word is defined, and the pronunciation indicated by diacritical marks and symbols.

It is claimed for this course, that by teaching the student the proper pronunciation of many words that he knows but vaguely, and for that reason never uses, his speaking vocabulary will be greatly enlarged and enriched. The course is wide in its scope, containing in addition to words in general use, many words having to do with art, music, science, literature, history, and a large number of foreign words and phrases that are now an essential part of our vocabulary.

The price of the complete course is \$20 (postpaid in U. S. A.). A six page brochure more fully describing it will be mailed gratis by the publishers of this bulletin to anyone interested.

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Just a reminder that Christmas is nearly here and that there is no more appropriate gift for anyone interested in records than *The Gramophone Shop Encyclopedia of Recorded Music*. (Size 6¾ x 9¾ inches. 576 pages. Bound in cloth.) Price \$3.50 (postpaid throughout the world).

## ORCHESTRA



**Haydn: Symphony No. 99 in E Flat Major.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 3-12" discs (C-68630D to C-68632D) in album. Columbia Set No. 264. \$5.

This is one of the most important symphonic releases in many months, for it adds to the repertory of recorded music one of Haydn's "biggest and best" works in this form. It dates from 1793, and is included in the set of six which the composer brought with him upon his second visit to London in 1794. It is sometimes known as No. 10 in the Salomon set.



Sir Thomas Beecham gives a performance on these discs which might be described as perfect, at least, it seems so to us. We just cannot pick a flaw in it at any point, the tempi, the phrasing, and the dynamic contrasts are sources of true delight. It deserves a place beside Toscanini's recording of the *Clock* symphony. Could any more be said?

**Two Ancient Liturgical Melodies** (Orchestrated by Stokowski). Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1789). \$1.50.

Only once in many years does a record like this appear on the lists, and when such a disc makes its bow, it is greeted with tremendous applause, especially from the dealers, for they know that they have an item which will be acceptable to nearly every one of their customers. Stokowski certainly has a flair for orchestrating melodies of this kind, and for getting from his orchestra simply marvelous effects. Perhaps his early training as a church organist has given him the proper background—we hardly think that his recent visits to Hollywood have been inspirations for such reverently emotional music as we find on this disc. The Victor recorders may well be proud of their part in producing this exceptional little record.

**Rossini: La Cenerentola**—Overture. Milan Symphony Orchestra conducted by Molajoli. 1-12" disc (C-68739D). \$1.50.

As this jolly overture is not included in any of the domestic catalogues, it is well that Columbia decided to re-press this fine recording, which appeared abroad just about a year ago. As you listen to it you will readily recognize that it was written by the same person who gave us *The Barber of Seville*. If you like the overture to *The Barber*, you will like this one.

**Christmas Carols** (arr. White): God Rest Ye Merry Gentlemen; Silent Night; The Holly and the Ivy; First Nowell; Christmas Day in the Morning; Adeste Fideles; Ye Watchers and Ye Holy Ones; Wassail Song; Good King Wencelas; Hark, the Herald Angels Sing. Marek Weber and his Orchestra. 1-12" disc (V-36188). \$1.25.

There are very few good purely instrumental Christmas records, and as the demand is great, we believe that many folks will usher in their Yuletide to the accompaniment of this fine disc. An organ is added to Marek Weber's orchestra for this recording, and the result is nothing less than thrilling. Reproduction of the best prevails.

**Mendelssohn: Scherzo** (From String Octet, Op. 20). One side and **Chopin**—orch. Glazounow: **Polonaise Militaire in A Major, Op. 40, No. 1**. Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11947). \$1.50.

Pieces that are favorites with "Pops" audiences—they should appeal to a wide number of persons who like tuneful music played with plenty of spirit. Fine reproduction.

**Birch: Intermezzo Pizzicato**. One side and **de la Riviere: Crocus Time**. Bournemouth Municipal Orchestra. 1-10" disc (C-264M). 75c.

Tinkly music in the manner of the old Swiss music box—little children might like it—Columbia may have had the kiddies in mind when it decided to list it. We can think of no other reason.

**Prayer of Thanksgiving** (Old Dutch Air) and **Drink To Me Only With Thine Eyes** (Old English Air—arr. Pochon). Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-10" disc (V-4322). \$1.

A fine little disc—particularly thrilling is the *Prayer of Thanksgiving* in which the organ is added to the full orchestra with telling effect. The recording is of the best.

## CHAMBER MUSIC



**Mozart: Divertimento in E Flat Major for Violin, Viola and Cello, K. 563**. The Pasquier Trio. 5-12" discs (C-DX742 to C-DX746) in album. \$10.

A. R., writing in the September, 1936, issue of *The Gramophone*, devotes considerable space to a very careful review of this recording, from which we quote the following:

"The *Divertimento in E flat* is divided up into six movements grouped as follows: (1) *Allegro*, (2) *Adagio*, (3) *Minuet No. 1*, (4) *Andante*, (5) *Minuet No. 2* (with two *Trios*), (6) *Allegro*.

"The string trio has not been a form greatly favoured by composers, perhaps because, as Mr. Dunhill has suggested, the average musical mind finds it easier to think in four parts than in three and also because the string quartet, with its two violins, has proved itself to be a perfectly adjusted piece of musical machinery.

"Mozart, needless to say, solves the difficult technical problems the form presents with effortless mastery. His is real three-part writing, without reliance on double-stopping, which is destructive of the clear outline of the parts and apt to turn the trio into the simulation of a quartet, and he contrives a wonderful variety of sound-effects within the limits of his medium.

"The players are evidently in love with their task and there is much of the gracious shaping and turning of phrases that this aristocratic music requires."

May we add that the reproduction is very fine.

**Boccherini: String Quartet in A Major, Op. 33, No. 6**. Kreiner Quartet. 2-12" discs (Friends of Recorded Music No. 1 and No. 2). \$2 each.

The Friends of Recorded Music is an organization sponsored by *The American Music Lover*, whose purpose it is to make available from time to time recordings of items not to be found in the commer-



cial catalogues. All recordings will be made by American artists. We note that the labels on the samples sent are imprinted "First Pressing"—sort of a first edition idea, we presume. The recording was done by Universal Recording Co. and the pressings were made by Columbia.

Boccherini wrote, as most of us know, a vast amount of chamber music, but very little of it has found its way into the recording studios, and so in choosing this lovely string quartet for its first recording, The Friends of Recorded Music have made a very happy choice. The Kreiner Quartet gives a very creditable performance, and the reproduction is entirely satisfactory. If the succeeding discs are as fine as this pair, we predict that the venture will be highly successful.

**Schubert: Quartet No. 14 in D Minor (Death and the Maiden).** Roth String Quartet. 5-12" discs (C-68693D to C-68697D-S) in album. Columbia Set No. 269. \$7.

All of the recordings of this popular quartet have been in the catalogues for a number of years, and as none of them was outstanding, it is not necessary to consider them when we have this magnificent performance by the Roth Quartet, which has, of course, the benefit of modern recording. The Roth players have given of their best in this rendition, which means that these discs contain chamber music of the highest quality. The melodies are so simple and tuneful in this work that it is an excellent one to use to introduce music of this type to your young people.

**Schmitt: Suite en Rocaille, Op. 84.** Quintette Instrumental de Paris: René Le Roy (Flûte), René Bas (Violin), Pierre Grout (Alto), Roger Boulme (Cello) and Pierre Jamet (Harpe). 2-10" discs (V-DA4882 and V-DA4883). \$1.85 each.

We cannot tell you much about this recent work of Florent Schmitt, for we never heard of it until these discs reached the studio. No score is available, and we do not remember ever having seen it mentioned in any of the musical journals. Starting at scratch, we played the discs through several times, but it is not the type of music that should be judged by a few hurried hearings. The suite is composed of four short parts, which are marked Op. 84, Nos. 1, 2, 3, and 4; each part nicely fills one side of a ten-inch disc. All of the parts are closely allied, and the fourth part ends with a spirited finale. Schmitt, through careful planning, has developed some most interesting harmonies, and shows conclusively his masterful skill, in the lovely combinations he has worked out for the various instruments he has selected for this work. If you are of an adventuresome nature, you will very likely get quite a thrill in investigating this new work. The recording is excellent.

## OPERA



**Sullivan: The Mikado.** Comic Opera in Two Acts (Gilbert-Sullivan). Soloists, Chorus and Symphony Orchestra conducted by Isidore Godfrey. Recorded under the personal supervision of Rupert D'Oyly Carte. 11-12" discs (V-11961 to V-11971) in album. Victor Set C-26. \$16.50.

This new recording of *The Mikado* is certainly a very welcome Christmas gift to the lovers of Gilbert and Sullivan, for of the eleven operas now available, recorded under the direction of Rupert D'Oyly Carte, all are of one standard of excellence except the most popular of all, *The Mikado*, and that must have been made a long time ago when the studio technicians were having an off-day. It just did not rate with the others at all. However, that is all water that has gone over the dam, for we now have this fine new recording that we are very sure will suit everyone. We miss the booklet with the words of Gilbert's sparkling text, such a booklet as those which accompany all of the other G. & S. sets. Perhaps Victor, in its hurry to get this album out before the holidays, could not have one printed in time. We hope this is the case, and that one is in preparation, and will be included with future shipments of these sets. If this is the case, your dealer should make a note of the fact that you did not receive one, and see that you do get one, when and if they are available.

**Mozart: Le Nozze di Figaro.** Soloists, Chorus and Orchestra of the Glyndebourne Festival Opera Company, conducted by Fritz Busch. 17-12" discs in three volumes. \$33.

Volume I: Concerted numbers from Acts 1, 2, 3 and 4. 6-12" discs (V-14042 to V-14047) in album. Victor Set M-313. \$12.

Volume II: Acts 1 and 2 completed. 6-12" discs (V-14054-S to V-14059) in album. Victor Set M-314. \$11.

Volume III: Acts 3 and 4 completed. 5-12" discs (V-14066 to V-14070) in album. Victor Set M-315. \$10.

Victor, probably in the nature of an experiment, has decided to re-press and issue in this country, the complete recording of Mozart's *The Marriage of Figaro*, which was sold only by subscription in England and on the Continent. Whether there are enough persons interested in items of this kind to make it profitable to re-issue them over here is the question. It is an expensive thing to bring over the "masters," have the albums especially made, and give such a recording a regular domestic listing. The advantage to the American collectors is that the domestic discs are fifty cents less than the imported ones, which is quite a saving on a set containing seventeen records. In selecting the record-



ing that it did, Victor is offering a most tempting item, and if this one is not commercially successful, we do not know what would be. If you would like to see some of the other large sets, that are sold only by subscription abroad, made available at the lower price here in America, you can aid the cause by supporting the present venture and by urging your friends to do the same.

At the outset let us say that this recording of Mozart's gay and fascinating opera is highly satisfactory in every respect. It is practically complete. The only parts of any consequence that are missing are the chorus from Act I *Giovani lieti, fiori spargete* and Barbarina's miniature aria *L'ho perduta*. The recording was made in the opera house at Glyndebourne by the Glyndebourne Festival Opera Company under the direction of Fritz Busch, and although the cast seems to be composed of either German or British singers, they have grasped the subtleties of the Italian text, and the points of wit and humor, which abound throughout the work, are brought out in a most striking way. The adequate cast is headed by Willi Domgraf-Fassbänder, whose full, rich baritone and fine sense of humor are ideally suited to the part of *Figaro*. Especial praise should be accorded Fritz Busch for his careful yet spirited direction, and for the fine balance which is invariably maintained between the singers and the orchestra.

Just one thing further, a small thing but an important one. Victor has imported copies of the illustrated booklets which were supplied with each of the volumes which were issued in England, and the set of three, one covering each volume, is supplied gratis. These booklets contain the story of the opera, with a series of interesting notes by Walter Legge, and the Italian text with a collateral English translation by Mrs. Compton Mackenzie. Portraits of the principal artists and scenes from the Glyndebourne production are included in these interesting brochures.

**Charpentier: Louise**—Depuis le Jour (Act 3). One side and **Massenet: Thaïs**—Dis-moi Que Je Suis Belle (Act 2). Helen Jepson (Soprano) with orchestra conducted by Smallens. 1-12" disc (V-14153). \$2.

This is the first time that Helen Jepson has had a real opportunity to make a recording that demonstrates the great talent that is hers. And she certainly makes the most of this chance, for we have here an operatic record of outstanding quality. Her rendition of both arias is such that one feels that spontaneous applause must follow the completion of each side of this disc. Miss Jepson will sing with both the Metropolitan and Chicago Operas this season, and if she gives such performances as these recordings indicate she is capable of, there is no question but that she will be acclaimed one of America's great stars of the opera.

**Boito: Mefistofele** (Complete recording). Soloists, Chorus and Orchestra of La Scala Theater, Milan, conducted by Cav. Lorenzo Molajoli. 17-12" discs (C-68703D to C-68719D) in two albums. Columbia Operatic Set No. 17. \$25.50.

This very satisfactory recording of Boito's *Mefistofele* has been known to us since its release in Italy several years ago, and we presume that because of the fact that this work has never gained any great popularity in America, Columbia hesitated to bring it out in this country. However, here it is, which indicates to us that there is now a sufficient number of genuine music lovers interested in recorded music, to make it profitable to issue any work of real merit. *Mefistofele* was first produced at La Scala in 1868, and after a few performances was withdrawn. Boito thoroughly revised his work, and it was again given some seven years later with great success. It has remained very popular in the Italian opera houses ever since. In this recording, the choral parts, of which there are a great many, are particularly well done, and the soloists are fully capable of the tasks assigned them. If this work appeals to you, you will very likely find this recording entirely adequate.

A libretto of some forty pages giving the Italian text and a collateral English translation is supplied with this set without additional charge.

**Berlioz: La Damnation de Faust**—Romance de Marguerite. Mlle. Yvonne Gall (Soprano) with orchestra conducted by Büsser. 1-12" disc (C-9117M). \$1.50.

A fine operatic recording that might be added with profit to any record collection—it will recall to many, Mlle. Gall's fine performances with the Chicago Opera Company.

## CONCERTO



**Beethoven: Concerto in D Major, Op. 61.** Fritz Kreisler (Violin) and the London Philharmonic Orchestra conducted by John Barbirolli. 6-12" discs (V-14163 to V-14168-S) in album. Victor Set M-325. \$11.

Last month we reviewed Huberman's recording of this mighty work, and we remarked that we were not at all sure that we did not prefer the early Victor recording by Kreisler. At that time we did not know that Kreisler had just made a new recording of this concerto, for if we had had the opportunity of hearing the recording that we listened to today, we would not have hesitated to recommend it beyond that of any available. We know perfectly well that those who are vitally interested in violin technique will point out places where both Huberman and Szigeti excel; regardless of these points of superiority, for us the warmth of Kreisler's very human performance and the exquisite tone which



he produces, more than make up for any little deficiencies in the very rapid passages. Perhaps we are sentimental, and as this is purely a personal choice, by all means make your own comparison before you select a recording of this work for your record library.

May we add just a word of praise for Mr. Barbirolli's intelligent handling of the orchestra, and mention that the reproduction is of the best.

**Milhaud: Concerto for Piano and Orchestra.** Mme. Marguerite Long (Piano) with Symphony Orchestra conducted by Milhaud. Three sides and **Milhaud: Saudades do Brazil**—Paysandu; **L'Automne**—Alfama. Mme. Marguerite Long (Piano). 2-12" discs (C-68737D and C-68738D) in album. Columbia Set No. X-67. \$3.

(This annotation is reprinted from the October, 1935, issue. It appeared in this place when the imported recording of this work was reviewed.)

A new work by Darius Milhaud, classic in form, and dedicated to the artist who makes this superb recording. It consists of two lively movements with a *barcarolle* between, and is written in the traditional concerto style. On the last side will be found two typical pieces by the same composer, for piano alone. We enjoyed these discs very much, and recommend them for investigation to all those who are interested in what is being produced by present day composers.

## VOCAL



**Erich Wolff: Lieder Album** (Eighteen Songs). (Sung in German.) Ernst Wolff (Baritone) accompanying himself at the piano. 5-10" discs (C-4146M to C-4150M) in album. Columbia Set No. 268. \$5.50.

Eighteen lovely little songs by Erich J. Wolff are beautifully sung by Ernst Wolff (no relation to the composer) to his own piano accompaniments in this perfectly fascinating album. An excellent brochure prepared by Philip L. Miller is supplied with this set, in which will be found the German text of each song with a free English translation. Mr. Miller also gives a brief but intensely interesting sketch of the composer's life from which most of the following information was gleaned.

Wolff was born in Vienna in 1874. He studied at the conservatory of the *Gesellschaft der Musikfreunde* in his native city, and removed to Berlin in 1906. There he met the great lieder singer Julia Culp and became her accompanist. He made several American concert tours with her, and later with Elena Gerhardt. He died in New York in 1913, following what was thought to be a slight operation upon his ear. Wolff's celebrity, during his lifetime,

was based largely upon his skill as an accompanist, and it was not until after his death, when a volume of sixty of his songs was published (1914), that his great ability as a composer of lieder was realized by others than those who knew him intimately. Both Culp and Gerhardt have done much to make his work known to an ever enlarging circle of lovers of true lieder.

Mr. Miller in writing of Wolff's style says: "The salient features of his song style are perhaps his love of folkish melody, the richness of his harmonic palette, and a certain mysticism and religious fervor. He was distinctly a lyricist. . . . In many ways his songs resemble those of Max Reger, but they are more restrained and of a generally lighter texture. He is apt to lay stress on the accompaniment rather than the voice part, and prefers to bring out meanings by his use of harmony rather than by the melodic line. His ability to sustain a mood is remarkable."

Columbia has recorded this album with extreme care, and the fine results obtained will be appreciated by all who are interested in fine vocal recordings.

**Debussy: Fêtes Galantes** (First Series)—*En Sour-dine; Fantoches; Clair de Lune; Fêtes Galantes* (Second Series)—*Les Ingénus; Le Faune; Col-loque Sentimental; Trois Chansons de Bilitis—La Flûte de Pan; La Chevelure; Le Tombeau des Naiades; Le Promenoir de Deux Amants—Auprès de Cette Grotte Sombre; Crois Mon Conseil, Chère Climène; Je Tremble en Voyant ton Visage; Ballade des Femmes de Paris; De Grève.* Maggie Teyte (Soprano) with piano accompaniment by Alfred Cortot. 7-10" discs (V-1768 to V-1774) in album. Victor Set M-322. \$10.50.

Pages might be written about this album of Debussy songs, and they might be very interesting, but we doubt that they would cause anyone not familiar with them to investigate these discs, except in a very superficial manner. Those who know them will order them immediately they see the bare announcement. They know that Maggie Teyte was a friend and pupil of Debussy, and that she sang them many times for the composer, and that if there is anyone living today whose rendition may be considered authoritative, it is Miss Teyte's. We might mention, however, for the benefit of those who have not heard Miss Teyte for some years, that these discs indicate that her voice still retains the warmth and sympathetic quality for which it was famous during her engagement with the Chicago Opera Company from 1911 until 1914. No one will likely question Cortot's accompaniments, but less anyone might be in doubt, may we state that they are superb. Great care was taken with the recording of these discs, as the excellent results amply show.



**Sibelius: Mädchen kam vom Stelldichein and Der erste Kuss.** Rauta Waara (Soprano) with the Berlin Philharmonic Orchestra conducted by Dr. Hans Schmidt-Isserstedt. 1-10" disc (T-A1900). \$1.

**Sibelius: Saf, Saf, Susa** (Op. 36, No. 4) and **Flickan Kom Ifran Sin Alsklings Mote.** Marian Anderson (Contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-1766). \$1.50.

Lovers of lieder have been asking for years for recordings of Sibelius songs, and until this month they have been asking in vain. Now we have four of the most attractive, recorded by artists who are thoroughly capable of satisfying the most critical, and may we just mention in passing, that there is a no more exacting audience than those who are interested in collecting fine vocal records.

Miss Waara has a fine voice well suited to songs of this character, and her recordings have the advantage of an excellent orchestral accompaniment under the direction of Dr. Schmidt-Isserstedt. . . . Marian Anderson, the young Philadelphia colored girl, has swept all before her in Europe, and this season will sing in over fifty cities in America. In the realm of pure lieder, Miss Anderson holds a place of her own, as her disc will amply testify. Sibelius songs are very often found on her programs; the two which she has selected for this record have been received with acclaim by audiences in many different cities. Both the Victor and Telefunken recording will be found to be entirely satisfactory.

**Handel: Acis and Galatea**—O Ruddier than the Cherry. Malcolm McEachern (Bass) with orchestra. One side and **Handel**—arr. Somervell: **Ptolemy**—Silent Worship. Dennis Noble (Baritone) with orchestra. 1-10" disc (C-4144M). \$1.

An attractive little disc that introduces two fine voices to American music lovers. *O Ruddier than the Cherry* was very likely an inspiration for the lilting style of songs for which Gilbert and Sullivan are so famous. The diction of both singers is something worth noting, and the recording is excellent.

**Crist: Seven Chinese Mother Goose Rhymes.** Sung in English. Chick Bullock (Baritone) with piano accompaniment by Arnold New. 1-10" disc (C-266M). 75c.

Attractive little encore pieces that should appeal to grown-ups as well as children. They are really very clever, and as Mr. Bullock pays particular attention to his diction, every word is easily understood.

**Bizet: Agnus Dei.** One side and **Bach—Gounod: Ave Maria.** Beniamino Gigli (Tenor) with chorus and Berlin State Opera Orchestra. 1-10" disc (V-1786). \$1.50.

The great Gigli, no one has taken his place at the Metropolitan, sings these familiar numbers with the aid of a chorus and orchestra, in the grand manner. Excellent reproduction prevails.

**Milhaud: Les Amours de Ronsard**—(1) *La Rose*; (2) *L'Aubépine*; (3) *Le Rossignol*. Quartet with orchestra conducted by Milhaud. 1-12" disc (V-DB4999). \$2.50.

It would seem that *Les Amours de Ronsard* is a song cycle for a mixed quartet consisting of a soprano, tenor, baritone and bass; in any case, this disc contains three such vocal quartets: *La Rose*, *L'Aubépine* and *Le Rossignol*. Other than this we have no information concerning this recent work of Darius Milhaud. These pieces were very attractive to us—modern in style but not too modern, and the individual voices of the artists are all first class. They are used to fine advantage—the blending of the voices in the unusual harmonies which the pieces contain is little less than superb. As the composer directed these recordings, we assume that we have his music as he would like us to hear it. The reproduction is very good.

**Grieg: I Love Thee.** One side and **Bohm: Still as the Night.** Charles Kullman (Tenor) accompanied by instrumental sextet. 1-10" disc (C-4143M). \$1.

These two popular ballads are beautifully sung in English by Charles Kullman, the young American tenor, who is gaining a secure place in the hearts of music lovers both here and abroad. The reproduction is fine.

## CHORAL



**d'Indy: Gentil Coqu'licot.** One side and **Perissas: Il Etait un Petit Navire.** La Manécanterie des Petits Chanteurs a la Croix de Bois. 1-10" disc (V-K7708). \$1.35.

Another fascinating disc is available this month by this famous *à Cappella* male choir—an unnamed boy soprano carries the air in both of these attractive little songs. His fresh crystal-clear voice is of excellent quality and is always right on the key. It is a great joy to listen to the singing of such a well trained organization as the one to be found on this record. The recording is very fine.

**Gounod: Messe Solennelle**—Sanctus, Benedictus and Agnus Dei. Sung in Latin. Catholic Church Music Concert Choir with orchestra and organ conducted by Chaplin Baldwin. 2-10" discs (C-4141M and C-4142M). \$1 each.

These recordings were made at an actual performance at Brighton, England, on February 12, 1934, and considering the conditions under which they must have been made, it is remarkable that they are as good as they are. Save for a telltale cough or two toward the end of side three, they might pass for studio recordings. As the label indicates, this organization is a *concert* choir, for music of this type has been banned by the Holy See for a number



of years. Ena Chaplin Baldwin, the soprano soloist, has a fine voice, but she seems to be a bit flat at the beginning of the *Benedictus*. It is possible that our phonograph might be a little off, but we rather think that it is Miss Baldwin, rather than our instrument. As this is the only recording available from this much-admired work, we feel that Columbia was justified in including it in its domestic catalogue.

## VIOLIN



**Beethoven**—arr. Carl Flesch: **Romance in G, Op. 40.** Albert Spalding (Violin) and André Benoist (Piano). 1-10" disc (V-1788). \$1.50.

As we played this disc we recalled the recording that Elman made of this work in its original form with orchestral accompaniment, and our regret is that Spalding did not have the advantage of an orchestra in making this record. However, he does a fine job, and this disc will be welcomed by his host of admirers. The reproduction is fine.

**Tartini: The Devil's Trill**—Sonata. Albert Spalding (Violin) and André Benoist (Piano). 1-12" disc (V-14139); \$2, and 1-10" disc (V-1787); \$1.50.

Last month only the first disc of this pair was issued. Now the work is completed with the addition of V-1787. Why they were not brought out together we do not know. However, here they are, and a thrilling performance it is. Reproduction excellent.

## PIANO



**Bizet**—arr. Busoni: **Carmen Fantasia.** Egon Petri (Piano). 1-12" disc (C-68740D). \$1.50.

(This annotation is reprinted from the May, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

This is Busoni's impression of *Carmen* arranged in the form of a piano solo. It is not in any way a string of tunes from the opera with the necessary connecting notes. It is in itself an original composition using several of Bizet's melodies for the themes. Egon Petri displays his marvelous musicianship to great advantage in this unique recording. The reproduction of the piano is superb.

**Schubert**—trans. Kelberine: **Wohin?** One side and **Zipoli**—trans. Kelberine: **Pastorale.** Jeanne Behrend (Piano) and Alexander Kelberine (Piano). 1-10" disc (V-1790). \$1.50.

Alexander Kelberine's charming arrangements for two pianos of these lovely little numbers make this a most attractive disc. This is the first Victor record by these talented young artists—more are promised. We are sure they will be very welcome—may we expect some of Mr. Kelberine's superb arrangements of Bach?

## MISCELLANEOUS



**Bach: Chromatic Fantasy and Fugue in D Minor; Six Little Preludes; Partita in B Flat Major.** Wanda Landowska (Harpsichord). 4-12" discs (V-14144 to V-14147) in album. Victor Set M-323. \$8.

(This annotation is reprinted from the August, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

If ever records were made for the true connoisseur, these four discs by Wanda Landowska are they. Most of us have heard these pieces played upon the piano, but unless, or until, you have heard them as Landowska renders them, as she does on these discs, it is impossible for you to know the great beauty and depth of this music of the immortal master. These discs should be placed right beside, or perhaps in front of, Landowska's marvelous recording of the *Goldberg Variations*, and when we say this, we know of no greater praise. Especial attention is called to the *Six Petits Préludes*, these charming little pieces have not been recorded before—they are not to be confused with the *Twelve Small Preludes* recorded by Yella Pessl and released by Columbia.

**Old Christmas Music:** Aria pastorella; The shepherd's call (Rathgeber); Von himmel hoch; Puer natus; O Jesulein süß (Scheidt). Yella Pessl (Harpsichord). 1-10" disc (C-17071D). \$1.

**Colonial Music:** Minuet, Gavotte (Reinagle: 1756-1809); Two Minuets, 1792: (1) Danced for George Washington (Duport); (2) Danced for Martha Washington (Duport). Yella Pessl (Harpsichord). 1-10" disc (C-17072D). \$1.

If when your mind turns back to the days of George Washington, you should like to hear the music that was popular at that period, these are just the records you have been looking for. Yella Pessl plays these little pieces with just the proper spirit, and upon the instrument for which they were written. Reproduction excellent.

**Fandanguillo.** One side and **Albeniz: Torre Bermeja.** Manuela del Rio (Castagnettes) with piano and guitar accompaniment. 1-10" disc (V-K7716). \$1.35.

We do not hold that we are capable of judging the art of a castagnette player, and so any of our readers who may be interested in a disc of this kind may form their own opinions. We will not be responsible in any way. We might mention that Miss del Rio, in addition to playing the castagnettes, does a nifty dance in the manner of Fred Astaire on one side of this disc. She stamps her feet in great fashion.



## OUTSTANDING ALBUM SETS OF 1936

## SUITABLE FOR CHRISTMAS GIFTS

## ORCHESTRA



**Beethoven:** *Symphony No. 7 in A Major, Op. 92.* New York Philharmonic-Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-14097 to V-14101) in album. Victor Set M-317. \$10.

**Wagner:** *Lohengrin*—Prelude to Act I; *Lohengrin*—Prelude to Act III; *Götterdämmerung*—Dawn and Siegfried's Rhine Journey; *Siegfried Idyll.* New York Philharmonic-Symphony Orchestra conducted by Arturo Toscanini. 5-12" discs (V-14006 to V-14010) in album. Victor Set M-308. \$10.

**Brahms:** *Symphony No. 1 in C Minor, Op. 68.* Philadelphia Orchestra conducted by Leopold Stokowski. 5-12" discs (V-8971 to V-8975) in album. Victor Set M-301. \$10.

**Brahms:** *Symphony No. 2 in D Major, Op. 73.* London Philharmonic Orchestra conducted by Sir Thomas Beecham. 5-12" discs (C-68620D to C-68624D) in album. Columbia Set No. 265. \$7.50.

**Mendelssohn:** *Symphony No. 4 in A Major, Op. 90 (Italian).* Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-8889 to V-8891) in album. Victor Set M-294. \$6.50.

**Schubert:** *Symphony No. 8 in B Minor ("Unfinished").* Five sides and **Schubert:** *Rosamunde*—Ballet Music. Boston Symphony Orchestra conducted by Serge Koussevitzky. 3-12" discs (V-14117 to V-14119) in album. Victor Set M-319. \$6.50.

## CHAMBER MUSIC



**Schubert:** *Quintet in A Major, Op. 114 (The Trout).* Artur Schnabel (Piano), Onnou, Prevost and Maas of the Pro Arte Quartet, and Alfred Hobday. 5-12" discs (V-14032 to V-14036) in album. Victor Set M-312. \$10.

## OPERA



**Bizet:** *Carmen* (Complete recording). Soloists, Chorus and Orchestra of La Scala, Milan, conducted by Carlo Sabajno. 19-12" discs (V-11839 to V-11857) in two albums. Victor Set M-128. \$28.50.

**Gluck:** *Orpheus.* Abridged Version, sung in French. Alice Raveau (Contralto), Germaine Feraldy (Soprano), Jany DeLille (Soprano) and the d'Alexis Vlassoff Russian Choir, with Orchestre Symphonique of Paris conducted by Henri Tomasi. 8-12" discs (C-11000D to C-11007D) in album. Columbia Operatic Set No. 15. \$16.

**Wagner:** *Die Walküre*—Act I. Lotte Lehmann (Soprano), Lauritz Melchior (Tenor) and Emanuel List (Bass) with the Vienna Philharmonic Orchestra conducted by Bruno Walter. 8-12" discs (V-8932 to V-8939) in album. Victor Set M-298. \$16.

## CONCERTO



**Mozart:** *Concerto in E Flat Major, K.482.* Edwin Fischer (Piano) with Orchestra conducted by John Barbirolli. 4-12" discs (V-14089 to V-14092) in album. Victor Set M-316. \$8.

**Sibelius:** *Concerto in D Minor, Op. 47.* Jascha Heifetz (Violin) and the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (V-14016 to V-14019) in album. Victor Set M-309. \$8.

**Beethoven:** *Concerto No. 2 in B Flat Major, Op. 19.* Artur Schnabel (Piano) and London Philharmonic Orchestra conducted by Malcolm Sargent. 4-12" discs (V-8897 to V-8900) in album. Victor Set M-295. \$8.

## ORGAN



**Bach:** *Organ Music—Volume I: Prelude and Fugue in C Major; Fantasia and Fugue in G Minor; Fugue in G Minor ("The Little"); Prelude and Fugue in G Major; Prelude and Fugue in F Minor; Toccata and Fugue in D Minor.* Albert Schweitzer (Organ). Recorded at All Hallows Church, Barking-by-the-Tower, London. 7-12" discs (C-11016D to C-11022D) in album. Columbia Set No. 270. \$14.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 11

JANUARY 1937

By mail to any address  
25c. per year

AND yet another use for phonograph records was recently brought to our attention! It is a series of Chamber Music Practice records. A number of standard works have been recorded omitting one instrument. For example, the Beethoven *String Quartet in G, Opus 18, No. 2*, has been recorded four times, first, omitting the first violin, then the second violin, the viola, and lastly the violoncello. The obvious purpose is for the player of any of these instruments to select the set in which his instrument is not included and play with these discs. By this means, he has the opportunity to practice ensemble playing as often as he may care to, and at his convenience. These discs were recorded by the Rothschild Quartet, and a copy of the score which was used is included in each set.

In selecting the compositions for this series, a comparatively easy and a more profound work have been made available for each of the four instruments. A complete list of these discs with prices may be had from the publishers of this bulletin.

\* \* \*

Word has just been received from the Detroit Chapter of Pro Musica that a phonograph society has been formed in that city. It will operate as a branch of the Pro Musica Chapter. Meetings are held once each month during the winter, at which records are played and discussed. The policy, regarding choice of programmes, follows closely the parent organization, namely, to present modern compositions and unusual or seldom heard older works. Correspondence is invited from similar groups, and a welcome awaits new members. Information may be had by addressing Miss

H. Dorothy Tilly, 5427 Fourth Avenue, Detroit, Mich.

\* \* \*

Decca Records, Inc., has just issued a 24-page catalogue of classical records. It contains the cream of the German Odeon, German Parlophone, English Parlophone, and English Decca catalogues. The masters for these records have been imported and the pressings have been made in U. S. A. Among the more than 800 records listed, there are many interesting items which are not to be found in any of the present domestic catalogues. New low prices have been established for these discs—the 10-inch records are 50¢ each and the 12-inch 75¢. A copy of this intriguing catalogue may be had from the publishers of this bulletin. It is free.

\* \* \*

The Mozart Chamber Music Society. The purpose of this Society is to make available the less familiar masterpieces of this great composer. If the necessary support is forthcoming the Society will publish at intervals of six months Mozart works for small instrumental combinations which have hitherto been unrecorded. The first volume (limited to one thousand sets) will contain the following sonatas for violin and piano: *Sonata in C Major, K. V. 296*; *Sonata in G Major, K. V. 379*; and *Sonata in E Flat Major, K. V. 481*. The artists are the distinguished Mozart interpreters, Lili Kraus (piano) and Simon Goldberg (violin). This volume will contain seven 12-inch discs with album and analytical notes by Alec Robertson. Price \$14 (postpaid within U. S. A.). An order blank will be found enclosed with this issue. Readers who are interested should return it without delay.



## ORCHESTRA



**Gaubert: Inscriptions pour les portes de la ville.** Orchestre de la Société des Concerts du Conservatoire conducted by Gaubert. 2-12" discs (V-DB5002 and V-DB5003). \$2.50 each.

Philippe Gaubert's new orchestral suite entitled *Inscriptions pour les portes de la ville* (Inscriptions for the Gates of the City) is just the type of work that we will very likely hear a great deal of. It has that something that should make it popular with symphony orchestra audiences. It has variety, it has color, and it builds to a fine climax. The titles of its four parts will awaken the imaginations of its hearers, as do the titles of the various parts of Respighi's *Pines of Rome*. In fact, we could not help but continually think of that universally popular work while we were listening to these discs. There was something about Gaubert's orchestral harmonies that repeatedly brought it to mind.

This suite is in four parts, namely: *For the Gate of the Priestesses, the Beggars, the Warriors, and the Courtesans*. Gaubert has achieved some grand orchestral effects in this work, and under his competent direction the players have recorded a performance that is both interesting and thrilling. This pair of discs brings new music that is worthy of attention. The recording is splendid.

**Liszt: A Faust Symphony.** Grande Orchestre Philharmonique of Paris, with Villabella (Tenor) and D'Alexis Vlassoff Russian Choir, conducted by Selmar Meyrowitz. 7-12" discs (C-68747D to C-68753D) in album. Columbia Set No. 272. \$10.50.

(This annotation is reprinted from the May, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

Upon the release of this first recording of Liszt's *Faust Symphony*, Mr. W. Rimington, writing in *Rimington's Review* (London), reviewed this important item in a most interesting manner. The following is quoted from Mr. Rimington's critique:

"Of the many settings of 'Faust,' and their number is legion, this comes nearest of all to the realisation of Goethe's titanic drama and its philosophical concepts. It is more complete and less personal than Berlioz's, more vital than Schumann's. . . . Liszt's work is in three movements, *Faust, Gretchen* and *Mephistopheles*, each one of which is an extended character study. The last movement ends with a short choral section for tenor solo and male chorus—an afterthought on Liszt's part—a setting of the closing lines of Goethe.

"Of the three movements the first is the least convincing. It begins well enough, the opening pages are saturated through with Faust's sense of frustration and the futility of earthly knowledge. But the cloven hoof of Liszt's vulgarity breaks through in

the vulgar march tune (Miniature Score p. 43) which has, fortunately, no parallel in Goethe. In the Second Movement, *Gretchen*, we see a side of Liszt's imagination that is not revealed in any other of his works, a delicacy and refinement of idea and a consistent mastery of expressing simplicity, purity, innocence and tender love, not merely generically but particularly as a revelation of Goethe's *Gretchen*. There are moments here when one traces the influence of Wagner's *Elsa*. The delineation of *Mephistopheles* is magnificent in its malice, defiance, mockery, irony, contempt: Liszt's mind could conceive and embrace 'Ich bin der Geist der stets verneint.' Beside this all-denying *Mephistopheles*, even Berlioz's fine creation is but a theatrical figure.

"For the performance there can be little but the highest praise. . . . The recording is of exceptional quality, never overwhelmingly loud and admirably clear and faithful in detail; I know of no better recording of woodwind. In short, this first recording of Liszt's 'Faust' Symphony is worthy of the closest attention of every serious music lover: it will give him a new light on Liszt and a great deal of musical pleasure and food for thought for years to come."

**Tschaikowsky: Aurora's Wedding**—Ballet Music. London Philharmonic Orchestra conducted by Efrem Kurtz. 3-12" discs (V-14175 to V-14177) in album. Victor Set M-326. \$6.50.

These discs contain the music for the Ballet Russe's production entitled *Aurora's Wedding*, and the recording was made under the direction of the principal conductor of that world famous organization, Efrem Kurtz. The score was taken from various works of Tschaikowsky, but for the most part from his ballet *The Sleeping Beauty*, as those who are familiar with this work will quickly recognize. It is most pleasing to listen to, and this album of discs should gain wide popularity, especially among those who have seen the ballet performed. The reproduction throughout is well up to present day standards.

We hardly think that records of this type should be priced at the same rate as the Toscanini recordings—they would very likely have a much greater sale at \$1.50 each.

**Beethoven: Leonore Overture No. 3.** Vienna Philharmonic Orchestra conducted by Bruno Walter. Three sides and **Beethoven: Ruins of Athens**—Overture. Vienna Philharmonic Orchestra conducted by Arnold Rose. 2-12" discs (V-11958 and V-11959). \$1.50 each.

At last we have a really adequate recording of this famous overture. It has been needed for a long time—sort of a Christmas present for those of us who have been wishing for just such a recording, perhaps a few days late, but when you hear Bruno Walter's brilliant performance, we warrant that you will forget all about that. The reproduction is fine.



**Rossini: Italians in Algeria—Overture.** New York Philharmonic-Symphony Orchestra conducted by Arturo Toscanini. 1-12" disc (V-14161). \$2.

As we finished listening to this record, two things came to our mind: first, this is very likely one of the last recordings that we will ever review of the great maestro, and, second, the fact that this disc will probably be more widely circulated throughout the world than any that has come to the studio in many years. Its great popularity will very likely be due to the wide appeal of the music itself, the fact that there are very few Toscanini recordings from which to choose, and that we have a complete work on one disc at a price practically everyone can afford. This disc needs no praise from us—it just cannot help but be a "best seller."

**Bizet: L'Arlesienne Suite No. 1.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs (C-68743D and C-68744D) in album. Columbia Set No. X-69. \$3.

Sir Thomas Beecham, in these excerpts from Bizet's *L'Arlesienne Suite No. 1* consisting of *Prelude*, *Minuetto* and *Adagietto*, again demonstrates that he is one of the great masters of the baton. His shading, delicate phrasing, and perfect control of the dynamics of his band, are in evidence in this superb recording. Whether the music itself interests you or not, one cannot but be intrigued by the supreme mastery of the conductor. This pair of discs thrilled us—very possibly they will thrill you.

**Saint-Saëns: Danse Macabre, Op. 40.** Philadelphia Orchestra conducted by Leopold Stokowski. 1-12" disc (V-14162). \$2.

An excellent disc to show off the new phonograph that Santa brought you for Christmas. "Higher Fidelity" recording at its best. An orchid to Alexander Hilsberg, Philadelphia Orchestra Concertmaster, whose brilliant violin solos deserve especial mention.

**Brahms—arr. Dvorák: Hungarian Dances:** No. 18 in D Major; No. 19 in B Minor; No. 20 in E Minor; No. 21 in E Minor. Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-10" disc (V-1796). \$1.50.

Dvorák's arrangements of these Brahms' Hungarian Dances give Ormandy a chance to display his native Hungarian spirit, and he makes the most of it, as this disc will readily show. Well recorded.

**Cherubini: Medea—Overture.** Milan Symphony Orchestra conducted by Molajoli. 1-12" disc (C-68779D). \$1.50.

Molajoli does the best he can with this music which has little to recommend it besides its antiquity—it dates from 1797. We know of no other recording, and we doubt if there will be another, for this one should suffice for the limited number of persons who will be interested. The reproduction is of the best.

**Stolz: White Horse Inn—Selections.** London Theater Orchestra conducted by Prentice. 1-12" disc (C-7332M). \$1.25.

Musical comedy music of the better sort, played with plenty of spirit and due finesse by an orchestra well suited to the task. A fine souvenir for those who have seen the show at the Center at Radio City, and a teaser for those who haven't. Well recorded.

## CONCERTO



**MacDowell: Concerto No. 2 in D Minor, Op. 23.** Jesus Maria Sanroma (Piano) and Boston "Pops" Orchestra conducted by Arthur Fiedler. 3-12" discs (V-11948 to V-11950). And **Ibert: Divertissement.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 2-12" discs (V-11951 and V-11952). 5-12" discs in album. Victor Set M-324. \$7.50.

It is said that "necessity makes strange bed-fellows," and we wonder what the "necessity" was for tucking the lovely MacDowell Second Concerto in with the rowdy Ibert *Divertissement*. Fortunately the discs may be purchased separately at \$1.50 each, for it is hard to picture anyone being interested in both, at one and the same time.

The MacDowell Second Concerto was conceived by the composer while he was in Germany during 1885 and was completed in America in 1889. It contains many passages for the piano alone, and in this recording Mr. Sanroma gives ample evidence of his supreme virtuosity, and also his ability to keep his instrument in proper balance when he is called upon to play with the orchestra. Music lovers throughout America have been requesting a recording of this work for years, and it is gratifying to be able to announce to them, that Victor offers this month one in which everyone connected with its production may take just pride. We do not remember ever having heard better piano reproduction.

Ibert's *Divertissement* was played for the first time in America at one of the "Pops" concerts last summer, and we may well believe the reports that it was greeted with wild acclaim. It is great stuff, and would certainly go well with a stein of beer and a sandwich ("Pops" audiences sit at tables where wine and beer are served. Light lunch is also available). We hope, from the first paragraph of this review, that our readers will not think that we are taking a "holier than thou" attitude in our comparison of the two works to be found in this album. Nothing could be farther from our thoughts. We enjoyed Ibert's broad humor and rowdy melodies, and under proper conditions we imagine this music would be mighty attractive. Mr. Fiedler gives it "the works," and if your phonograph doesn't blast on the loud passages you may be sure that you have a good one.



## CHAMBER MUSIC



**Golestan: Sonatine Pour Flute et Piano.** Three sides and **Golestan: Pastorale du Baragan.** René Le Roy (Flute) and Mme. Ginisty-Brisson (Piano). 2-12" discs (V-L1024 and V-L1025). \$1.90 each.

Stan Golestan is a Roumanian composer who was born at Vaslui in 1875. He studied in Paris with Vincent d'Indy, Albert Roussel and Paul Dukas. A better trio of teachers would be difficult to imagine. Yet, it is to Golestan's credit that one finds it hard to discern in his work an obvious influence of any of these French masters. Golestan is now living in Paris where he is a critic on the *Figaro* and a teacher of composition at the *Ecole normal*. His compositions are numerous and usually pertain to his native country. Roumanian folk-tunes form a basis for both of the compositions upon this pair of discs.

Golestan is in no sense an ultramodernist. Rather, he depends considerably on old methods. In the more or less conventional form he establishes interest by the use of Roumanian folk-tunes and popular melodies, strongly accented rhythmical exuberances, rich romantic color, and a thorough technique in composition. The only other recorded work of this composer that we know of is his *Quartet in A Flat*, which was recorded for Columbia by the Poltronieri String Quartet in about 1930.

We found these two pieces for flute and piano quite arresting, and we suggest that you investigate them, if you are interested in the unusual. They are in no sense radical.

**Copland: Trio "Vitebsk"** (Study on a Jewish Theme). Ivor Karman (Violin), David Freed (Cello) and Aaron Copland (Piano). Three sides and **Copland: Ukulele Serenade** (From Two Pieces for Violin and Piano). Jacques Gordon (Violin) and Aaron Copland (Piano). 2-12" discs (C-68741D and C-68742D) in album. Columbia Set No. X-68. \$3.

Those who find the American radical school fascinating will find this pair of discs of prime interest—let others beware. *Vitebsk* dates from 1928-29 and was first performed at a League of Composers' concert in February, 1929. *Ukulele Serenade* was composed in 1926, and demonstrates the possibility of the influence of jazz upon serious music. It derives its name from the ukulele effect of the accompaniment of its second theme. Competent players perform these works, and the discs have the benefit of the best Columbia recording.

**Gervaise: Six Dances de la Renaissance** (Revised and adapted by Rosario Scalero). The Curtis Chamber Music Ensemble directed by Louis Bailly. 1-10" disc (V-1797). \$1.50.

The music on this disc carries us back to the court of Francis I of France, for the composer was

a viola player in the chamber orchestra of that court. The Curtis Chamber Music Ensemble under the direction of Dr. Bailly exemplify this sixteenth century music in a most charming manner. This disc should not be missed by the real connoisseur. The reproduction is of the best.

**Beethoven: Quartet in A Minor, Op. 132.** Léner String Quartet. 5-12" discs (C-68761D to C-68765D) in album. Columbia Set No. 273. \$7.50.

(This annotation is reprinted from the June, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

And now we have a thoroughly adequate recording of this glorious work—thought by many to be the greatest string quartet ever conceived by the mind of man. You will recall that this work was interrupted by a serious illness that befell the composer, and that Beethoven marked the slow movement, "Song of Thanksgiving to the Deity on recovery from illness, written in the Lydian mode." From first to last this is a work of great spiritual power, and the listener who is not carried away from his own little selfish world by this glorious music is certainly not capable of being touched by the ethereal. The Léners seem to have been thoroughly imbued with the spirit of this music, and their performance is beyond criticism. The reproduction is superb.

**Stravinsky: Pastorale.** Samuel Dushkin (Violin) and Wind Quartet. One side and **Stravinsky: Danse Russe** (From *Petrouchka*). Igor Stravinsky (Piano) and Samuel Dushkin (Violin). 1-10" disc (C-17075D). \$1.

Columbia has been a long time in making this little disc available despite its glowing review in *The Gramophone*. Mr. Crabtree said of it, when it was released in England back in 1934:

"This very delightful, we may almost say exquisite *Pastorale* by Stravinsky can be recommended as the most favourable possible introduction to his later style. Hear it, and hear it many times if necessary. I need scarcely say, Stravinsky's texture is perfect, ideal, delectable. The composite conception is certainly one of supreme musical genius. I have heard no record more enjoyable than this, more refreshing or soothing, for a long time. On the reverse side is the good old *Danse Russe* of *Petrouchka*, transcribed and played by Stravinsky and Dushkin."

## BAND



**Novacek—arr. Heitt: Castaldo March.** One side and **Allier: L'Entente Cordiale.** The B. B. C. Wireless Military Band conducted by O'Donnell. 1-10" disc (C-268M). 75¢.

A good band—excellent recording—pieces that are seldom heard over here—a disc to warm the hearts of all those who thrill to the swing of a military band as it comes marching down the street.



## VIOLIN



**Warlock**—arr. Szigeti: **Capriol Suite**. Joseph Szigeti (Violin) and Nikita Magaloff (Piano). 1-10" disc (C-17074D). \$1.

From Columbia's announcement of this disc, we learn that "Jehan Tabourot, a priest of Langras in France, who lived about the end of the sixteenth century, was the author of a remarkable book, a treatise on dancing, which contains a great number of French dance-tunes. Peter Warlock incorporated some of these into his 'Capriol' Suite. In turn, Szigeti made a very good arrangement of three of these enchanting dance-tunes represented in this record."

This record was enthusiastically reviewed upon its release in England last month, both Szigeti and his accompanist came in for high praise, and the recording was spoken of as "first-rate."

## PIANO



**Debussy: La Cathédrale Engloutie**. Walter Gieseking (Piano). 1-10" disc (C-17077D). \$1.

(This annotation is reprinted from the August, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

It is pretty much a matter of personal taste as to whether you prefer Gieseking's playing of Debussy to the others who have recorded some of the great French composer's piano works. In this particular instance the slowness of Gieseking's tempo causes this little piece to run two ten-inch sides, while all of the other pianists space it very nicely on one twelve-inch surface. We don't think that Gieseking's superiority makes up for the inconvenience of turning the disc in the middle of this short piece. The reproduction of the piano is first-class.

**Albeniz: Sérénade Espagnole and Tango in A Minor**. Ricardo Viñes (Piano). 1-10" disc (V-DA4885). \$1.85.

Two charming little pieces for piano are performed on this disc by Ricardo Viñes, with a high regard for artistic good taste. The reproduction is particularly fine.

**Balakirew: Islamey**—Oriental Fantasia. Simon Barer (Piano). 1-12" disc (V-14028). \$2.

(This annotation is reprinted from the July, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

An example of piano virtuosity developed to the supreme degree—it does not seem possible for anyone to play a piano as Mr. Barer does on this disc. This is difficult music, very difficult music, and at times one would think that there must be more than just two hands at the keyboard. Mr. Barer comes through with flying colors, and gives a fine, clean, clear-cut performance. The reproduction is superb.

## OPERA



**Puccini: La Bohème**—Act IV. Sung in Italian. Lisa Perli (Soprano), Stella Andrevá (Soprano), Hedde Nash (Tenor), John Brownlee (Baritone), Robert Alva (Baritone), Robert Easton (Bass), with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (C-LX523 to C-LX526) in album. \$8.

We do not recall ever having been so impressed with a recorded version of an opera, as we were when we completed playing this album containing the fourth act of *La Bohème*. We have tried to analyze our reactions, and the reasons for them, and have come to the conclusion that the principal cause for the deep impression that this recording made upon us, was the fact that we have here a really well-rounded performance. All of the singers seem to live their parts, having very likely rehearsed them until, to play the part, was the natural thing to do. So many operatic performances are spoiled by the star bursting out in front at the expense of the lesser but also important rôles. Here we have team-work, and the result is glorious. Very likely the credit is largely due to the masterly direction of Sir Thomas Beecham, who to our mind rates with the very best conductors, both symphonic and operatic, now available in the world today. Sir Thomas's name upon a record label means to us a carefully rehearsed performance of real artistic merit. In all his many recordings he has not failed us once. Puccini has written fine opera—poor performances have often blasted his reputation—this performance should re-establish it among all those who hear these records.

**Saint-Saëns: Samson et Dalila**—Chanson de la Meule (Act 3). Georges Thill (Tenor) with chorus and orchestra conducted by Gaubert. 1-12" disc (C-9121M). \$1.50.

Whenever a record by Georges Thill comes to the studio, we just sit back comfortably in our chair for a few moments of superb singing in the operatic manner, and so far we have not been disappointed. This disc is no exception to the rule, as we think you will agree when you hear it. The fine chorus work in this particular record makes it more than usually attractive.

**Verdi: Rigoletto** (Complete recording). Soloists, Chorus and Orchestra of La Scala Theater, Milan, conducted by Cav. Lorenzo Molajoli. 15-12" discs (C-68781D to C-68795D) in two albums. Columbia Operatic Set No. 18. \$22.50.

This recording has been known to us since its release abroad in 1930, and we have always preferred it to the Victor version which preceded it by a year or two. Why Columbia has withheld its release in this country until now, we can but guess. Perhaps it was felt that it was a too expensive item



to issue during the depression. Perhaps this release definitely marks the beginning of a new era of prosperity. Be that as it may, the cast for this recording headed by Stracciari in the title rôle, Mercedes Capsir as *Gilda* and Dino Borgioli as the *Duke*, is a mighty strong one, and the lifelike portrayals they give, with an abundance of spirit, lifts this performance out of the mediocre into the seemingly inspired. Molajoli keeps the whole thing going at a lively pace, and builds up his climaxes with rare skill.

An official Metropolitan libretto is supplied with this set, and the records may be secured in automatic sequence upon special order.

**Wagner: Lohengrin**—Elsas Traum (Act 1). One side and **Wagner: Tannhäuser**—Dich, Teure Halle (Act 2). Kirsten Flagstad (Soprano) with orchestra conducted by Hans Lange. 1-12" disc (V-14181). \$2.

(This annotation is reprinted from the September, 1936, issue. It appeared in this place when the imported recording of this work was reviewed.)

Flagstad's host of admirers in this country will welcome the opportunity to secure her recordings of these well-known and well-beloved Wagnerian arias. To attempt to praise them is futile—they sing their own praise. They have but to be heard to be appreciated.

## CHORAL



**Tschaikowsky: In Der Kirche** (Cossack Lullaby). One side and **The Volga Song** (Traditional—arr. Jaroff). Don Cossacks Choir conducted by Serge Jaroff. 1-12" disc (C-7333M). \$1.25.

The Don Cossacks sing these Russian songs in their best "concert platform" style, which seems to appeal to so many, as may be judged by their always successful tours throughout the country. We prefer simple songs sung in a simple manner, but we guess we are pretty much in the minority. *The Volga Song* on this disc is not to be confused with the widely popular *Volga Boat Song*. The reproduction is very fine.

**Haydn: The Creation**—The Heavens Are Telling and Achieved Is the Glorious Work. Royal Choral Society and London Philharmonic Orchestra conducted by Malcolm Sargent. 1-12" disc (V-11960). \$1.50.

A choral recording with few peers! These popular numbers are sung with fine spirit by one of the great choral organizations of the world, and have been superbly recorded by the H. M. V. technicians.

## VOCAL



**R. Strauss: Morgen** (Op. 27, No. 4) and **Traum Durch Die Dämmerung** (Op. 29, No. 1). Enid Szantho (Contralto) with orchestra conducted by Alexander Smallens. 1-10" disc (V-1795). \$1.50.

Last season Toscanini introduced Enid Szantho to America, and this month Victor presents her to the record buying public. Miss Szantho has a rich contralto voice of great power and uses it with rare artistic skill and intelligence. Our only regret is that she picked for her first Victor record two songs each of which is available by at least a half dozen other singers, and we hardly think that they are compositions of sufficient importance to warrant duplicating in a record library. The orchestral accompaniment supplied by Mr. Smallens is ample and excellent.

## MISCELLANEOUS



**Bach: Toccata in D Major**. Three sides and **Bach: Fantasia in G Minor; Fugue in C Major**. Yella Pessl (Harpsichord). 2-12" discs (C-68745D and C-68746D) in album. Columbia Set No. X-70. \$3.

We can find no record of another recording of *Toccata in D Major*, which dates from Bach's early Weimar period, and so this superb rendition by Yella Pessl is doubly welcome. As the number of harpsichord enthusiasts is growing rapidly, we predict that this pair of discs will enjoy quite a wide sale.

**Sanz: Capricho**. One side and **Milán: Pavana; Narbaez: Theme and Variations**. Julio Martinez Oyanguren (Guitar). 1-10" disc (C-17076D). \$1.

This little disc should find a ready welcome, for there is a wide and consistent demand for solo guitar records, and this is an excellent one. Oyanguren plays these pieces for solo guitar, by Spanish composers of the sixteenth and seventeenth centuries, with a fine regard for tradition, and in an artistic manner that will please the most fastidious.

**de Severac: An Old Music Box; Poeniy: The Music Box**. One side and **Two French Folk Songs** (arr. Grandjany): *Le bon petit roi d'Yvetot; Et ron, ron, petit patapon*. Mildred Dilling (Harp). 1-10" disc (C-17073D). \$1.

Students of the harp will welcome this attractive little disc because of the excellence of Miss Dilling's technique, and the rest of us may just sit back and enjoy some lovely music. The reproduction is particularly good.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.



# The New Records

A BULLETIN FOR THOSE INTERESTED IN RECORDED MUSIC

*Issued monthly by*

H. ROYER SMITH COMPANY

*"The World's Record Shop"*

10TH & WALNUT STREETS

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PHILADELPHIA, PA., U. S. A.

VOL. 4. NO. 12

FEBRUARY 1937

By mail to any address  
25c. per year

WITH this issue we finish the fourth volume of *The New Records*, and we are glad to report that, just as the record industry itself has grown tremendously during the last twelve months, so has our subscription list. Readers must be telling their friends about our little publication, for we are continually receiving subscriptions from folks who are entire strangers to us. While we have not made any particular effort to secure new subscribers, we are pleased to welcome them, and cannot help taking pride in the fact that the number of our readers has increased by leaps and bounds, right from the very first issue. A great many subscriptions end with the present number; if yours does, will you please return the enclosed subscription blank promptly so that you will not miss any issues.

\* \* \*

A new organization has gone into the field of producing phonograph records. Musicraft Records, Inc. (New York) announces its first releases this month: Bach's *Italian Concerto* played by Ralph Kirkpatrick (harpsichordist) and Mozart's *Quartet in B Flat Major, K.589* played by the Perolé String Quartet. The former is reviewed under *Miscellaneous* and the latter under *Chamber Music* in this issue. New releases will be issued each month.

In a leaflet which accompanies the records, Musicraft states its policies in these words: "Musicraft has been launched to serve two neglected fields in the literature of recorded music. First, to seek out and present at least a part of the countless works of genius long neglected or almost forgotten, and second, to present these works faithfully in the manner

written and not as a medium for the display of the virtuosity or talents of a particular performer or conductor.

"To these ends no effort will be spared either in the selection of artists of recognized achievement in sympathy with our ideals, or in the mechanical process of recording to preserve faithfully on our discs each performance in all the fidelity that modern science has made possible."

At present there is a ready but limited market for discs of this kind. Perhaps under Musicraft's guidance a commercial as well as an artistic success may be achieved. We are sure that Musicraft may count on the support of a generous number of our readers in this seemingly altruistic endeavor.

\* \* \*

Victor announces this month a new edition (the ninth) of its justly famous *Victor Book of the Opera*. This new edition has been thoroughly revised by Charles O'Connell, whose *Victor Book of the Symphony* was such an outstanding success upon its release a couple of years ago. New operas have been added, and beautiful illustrations are to be found on nearly every one of its 526 pages. The new edition contains nearly one hundred more pages than its predecessor, and is attractively and substantially bound. Everyone interested in opera will want a copy, especially those who are listening to the Metropolitan broadcasts on current Saturday afternoons. The price is \$2.15 (postpaid throughout the world). Orders may be sent to the publishers of this bulletin.



## ORCHESTRA



**Bruckner: Symphony No. 4 in E Flat Major.** Dresden State Opera Orchestra conducted by Karl Böhm. 8-12" discs (V-DB4450 to V-DB4457). \$2.50 each.

This is certainly the most important release of the month. Bruckner's *Fourth* follows closely in popularity his *Seventh*, which has been so felicitously recorded by the Minneapolis Symphony under Ormandy. Space does not permit our going into a long dissertation upon the place Bruckner holds or does not hold in the gallery of symphonists. Whether he is the great Wagnerian symphonist, as his friends claim, or whether he is not, is beside the point. Of one thing we are sure, he is the only symphonic composer of the nineteenth century worthy of being mentioned in the same breath with Beethoven and Brahms. Regarding his *Fourth*, we can report that we played this recording through several times, and we found the first three movements both interesting and in spots thoroughly delightful and inspiring. We are not so sure of the fourth movement—perhaps it sounds more than it says. The recording throughout is excellent, and this item is well worth the investigation of every serious music lover.

**Rossini—Respighi: La Boutique Fantasque.** London Philharmonic Orchestra conducted by Eugene Goossens. 3-12" discs (V-C2846 to V-C2848). \$1.90 each. (Three-pocket album available with this set at 50c additional.)

W. Rimington writing in *Rimington's Review* (London) describes this set in the following manner: "Few musical works have so quickly won popularity with all classes of the public as Respighi's 'La Boutique Fantasque' which was commissioned by Diaghilev.

"Nearly all the music Respighi took for this Suite was at the time unknown. After the production of 'William Tell' in 1829 Rossini virtually gave up composition, he ceased at any rate, to be a composer for the public. But the gift was still there and for his own amusement and that of a few friends, he occasionally jotted down amusing little tunes. To many of them he gave facetious titles—'Anti-dancing Waltz,' 'Convulsive Polka,' 'Asthmatic Study,' 'Castor Oil,' and so forth. These pieces lay almost unknown until Respighi scored them and presented them to the world in the delightful form in which H.M.V. have recorded them.

"The records are superb. Goossens makes the London Philharmonic Orchestra play with a precision and vitality and beauty of tone that it had hitherto given only to Sir Thomas Beecham. If our Review were marked in the Baedeker or A.A. handbook 'star' fashion we should have no hesitation in awarding these three records a whole row."

**Handel—trans. Stokowski: Overture in D Minor.** Philadelphia Orchestra conducted by Leopold Stokowski. 1-10" disc (V-1798). \$1.50.

Perhaps this music is more Stokowski than Handel, but whatever it is, it is mighty attractive, and this little disc will find its way into thousands of homes, bringing into them the Philadelphia Orchestra at its best. This is a grand little record. Don't miss it.

**Corelli: Suite for String Orchestra—Sarabande; Gigue; Badinerie.** Madrid Symphony Orchestra conducted by Arbos. 1-12" disc (C-68811D). \$1.50.

Each side of this disc was used to fill the odd side of another Columbia recording, and in that form has been available in its catalogue for some time. This month they are made available on one record as they should be. The result is this most charming record. Too little of Corelli's music is available on records, and if this seventeenth century Italian violinist and composer is not represented in your library, this disc should be of especial interest. Corelli (1653-1713) was a friend and contemporary of Handel and Scarlatti, and is best known as the founder of the classical school of violin playing.

**Tschaikowsky: Symphony No. 4 in F Minor.** Nine sides and **Tschaikowsky: Waltz** (From String Serenade, Op. 48). Boston Symphony Orchestra conducted by Serge Koussevitzky. 5-12" discs (V-14185 to V-14189) in album. Victor Set M-327. \$10.

In releasing this set, Victor gives us the opportunity to compare performances of this popular symphony by two of the leading orchestras of the world. The Philadelphia Orchestra version was recorded several years ago, and so does not have the advantage of "Higher Fidelity" recording; however, we are of the opinion that there will be those who will prefer Stokowski's interpretation to that of Koussevitzky's. It is, of course, purely a matter of personal taste. As for ourselves, either reading would suit us equally well, and so we would choose the later recording. Better hear both before you make your choice.

**Tschaikowsky: Symphony No. 6 in B Minor** (Pathétique). Paris Conservatory Orchestra conducted by Philippe Gaubert. 5-12" discs (C-68828D to C-68832D) in album. Columbia Set No. 277. \$7.50.

It has now been over six years since we have had a recording of the *Pathétique*, and the art of recording has gone a long way in the last half dozen years. Perhaps there are those who will still prefer Koussevitzky's recording which appeared in November, 1930, but for most of us, we believe that the present set, under the direction of Philippe Gaubert, will be preferred. For those who have automatic instruments, this, as well as most new Columbia sets, is available in automatic sequence upon special order.



**Wagner: Die Meistersinger—Overture.** London Philharmonic Orchestra conducted by Sir Thomas Beecham. 1-12" disc (C-68854D). \$1.50.

We have heard at least a dozen or more recordings of this popular overture, and we are reasonably familiar with the four or five outstanding ones. Space does not permit a discussion of each, and there will be those who will champion this one or that one, but for ourselves we find the present version directed by Sir Thomas Beecham the most satisfactory. The recording is beyond cavil, and Sir Thomas' reading shows a fine understanding of the music—thrilling yet always within the bounds of refinement.

**Coates: Cinderella (A Fantasy).** Three sides and **Coates: By the Sleepy Lagoon.** London Philharmonic Orchestra conducted by Eric Coates. 2-12" discs (C-7335M and C-7336M). \$1.25 each.

We just don't understand why the American catalogues should be cluttered up with imported music of this kind. There is certainly plenty of "light" music produced here in America, and to our mind it is generally superior. Perhaps there are those who have heard it in England, there is little chance of hearing it anywhere else, and they may be interested. Otherwise, we don't know who would want it. The recording, which is first class, is the best thing about this pair of discs.

**Villa-Lobos: Choros—No. 7.** Victor Brazilian Orchestra conducted by Villa-Lobos. 1-12" disc (V-11214). \$1.50.

This item has been in Victor's Export Catalogue for some time, and is now being given a general listing. Hector Villa-Lobos (1890- ) is one of the most important South American composers, a Brazilian by birth, and noted particularly for his settings of folksongs of his country. This music is exotic in flavor, and should only be tasted by those who enjoy sampling something entirely new and strange. The reproduction is excellent.

**Zador: Hungarian Caprice.** Minneapolis Symphony Orchestra conducted by Eugene Ormandy. 1-12" disc (V-14031). \$2.

Ormandy is thoroughly at home with this spirited Gypsy music and plays it with a verve that takes it out of the commonplace into, if not the realm of the sublime, well, then certainly next door to it. The best in modern recording adds to the attractiveness of this disc.

**von Suppé: Poet and Peasant Overture.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 1-12" disc (V-11986). \$1.50.

This is a performance of *Poet and Peasant* to end all performances. It is certainly the last word in everything—spirit, pathos, dynamic range, tonal range, and fidelity of reproduction. If you or grand-ma wish a recording of this piece, look no further, here it is.

## CHAMBER MUSIC



**Fauré: Sonata in A Major, Op. 13.** Jascha Heifetz (Violin) and Emanuel Bay (Piano). 3-12" discs (V-14195 to V-14197) in album. Victor Set M-328. \$6.50.

The repertory of recorded music is definitely and substantially enriched by the addition of this original and interesting work of Gabriel Fauré. Certainly it is a fine tribute to the memory of the great Frenchman to have this work so beautifully recorded by the premier violinist of our time. Whether you are familiar with this lovely sonata or not, you may look forward to twenty minutes of real musical enjoyment in playing these discs, for it is not necessary to know this work to enjoy it. Its beauty is immediately apparent. Victor is to be congratulated for selecting this composition for recording—there are many more such gems, if the manufacturers will but search for them.

**Loeffler: Partita for Violin and Piano.** Seven sides and **Loeffler—trans. Gordon: Peacocks** (From four melodies for voice and piano). Jacques Gordon (Violin) and Lee Pattison (Piano). 4-12" discs (C-68820D to C-68823D) in album. Columbia Set No. 275. \$6.

Columbia brings to the musical world the first recording of a major work by the American composer Charles Martin Loeffler (1861-1936). Loeffler was born in Alsace, at the age of ten his parents removed to Russia and it was there that his first musical training began with instruction upon the violin; shortly this was interrupted by his parents' journeying to Hungary, and it was not until he was past fourteen that serious study was resumed in Berlin, first under Rappoldi, and then with Joachim. Later he studied in Paris with Massart, and played in Pasdeloup's orchestra. He came to America in 1881, first playing in New York under Leopold Damrosch and Theodore Thomas, the following year he joined the recently formed Boston Symphony Orchestra, with which organization he remained until 1903, when he retired to his farm at Medfield near Boston to devote the remainder of his life to composition.

Loeffler's music largely stemmed from the impressionistic school of Debussy, in fact he was one of the last disciples of that musical cult. He was a most painstaking worker, most of his compositions remained in manuscript for years, and were consistently revised and rewritten. Only a small percentage of them ever reached his publishers. The present work is dedicated to Mrs. Elizabeth Sprague Coolidge, and was first performed at a Festival of Chamber Music in Chicago during 1930. It is in the form of a classic suite in four movements: *Intrada*; *Sarabande* (founded on a theme taken from a suite of Johannes Mattheson); *Divertissement*; and *Finale des tendres Adieux*. The first, second, and



fourth movements hold to the classic form, but in the *Divertissement*, Loeffler tips his hat to Jazz, in which, during his later years, he took a sincere interest. This movement is frankly written in the Jazz idiom with a real "blues" melody as the principal theme.

We found this set of discs of prime interest and repeated playings brought greater and greater enjoyment. Jacques Gordon and Lee Pattison give a grand performance, and the reproduction leaves nothing to be desired.

**Mozart: Quartet in B Flat Major, K.589.** Perolé String Quartet. 2-12" discs (Musicraft 1001 and 1002). \$1.50 each.

Musicraft made a wise selection for its first recording in choosing this lovely quartet of Mozart, which for some unknown reason has never been recorded. It is one of the three which the composer wrote toward the end of his short life for King Frederick Wilhelm II of Prussia. The King was an excellent cellist and so Mozart gave great prominence to that instrument in these compositions. In doing that, he developed an entirely new style of quartet writing. Many earlier quartets were little more than violin solos with string accompaniments, but in these, the composer developed a balance and interplay between the instruments that make them true works for an ensemble.

The Perolé String Quartet is particularly well known because of its Sunday broadcasts over WOR from New York, which have been taking place regularly during the season for the last three years. Perhaps the Perolé players do not rate with the best in the field of chamber music groups, but they play with a fine sense of the artistic, and we have never known them to give a performance that was not worthy of generous praise.

The reproduction on these discs is entirely satisfactory.

**Cambini—Torrefranca: Quartet in D Major.** Five sides and **Paganini—Zuccarini: Quartet in E Major—Minuet.** Quartetto di Roma. 3-12" discs (V-DB4447 to V-DB4449). \$2.50 each. (Three-pocket album available with this set at 50c additional.)

This set of discs introduces us to Giovanni Giuseppe Cambini (1746-1825), and we believe that many of our readers, as they play these discs, will hear for the first time, music by this interesting and prolific Italian. Cambini was a pupil of Padre Martini at Bologna, and before he was twenty-one had his first opera produced at Naples. Following the failure of this work he attempted an elopement with a young girl to whom he was greatly attached. They were captured by pirates and sold into slavery in Barbary. Cambini was eventually purchased and freed by a rich Venetian. Shortly after his release he proceeded to Paris, where he remained for the

rest of his life. He wrote sixty symphonies, one hundred forty-four quartets, and hundreds of other works, mostly for various combinations of instruments, although a few operas and ballets are included in his list of compositions. Cambini is known more for the quantity than the quality of his work, some authorities stating that he never wrote anything of real artistic merit. The latter is rather a broad statement, and in our opinion is not fully justified, for we have listened to quartets by some of the acclaimed masters that were certainly not the equal of this work which the Quartetto di Roma play with such enthusiasm. Many collectors of unusual items will very likely be thrilled with this album. The reproduction is splendid.

**Reger: Quartet in E Flat Major, Op. 109.** Strub String Quartet. 2-12" discs (V-EH971 and V-EH972). \$1.90 each.

We suppose that a little is better than nothing and so we should be thankful for this recording of two movements (*Larghetto* and *Allegro con gracia e con spirito*) from Max Reger's *Quartet in E Flat Major*. The playing is excellent and the reproduction well up to present day standards. Reger is a composer whose work should not be superficially investigated, and our hope is that we may have a more representative selection of his important works recorded for our study. He is only slightly known, and little appreciated here in America. Adequate recordings would do a lot to establish that celebrity which many intelligent musicians believe is his due.

**Mozart: String Quartet in E Flat, K.171.** Kreiner Quartet. 2-12" discs (Friends of Recorded Music No. 3 and No. 4). \$2 each.

Following the fine start which they made with their recording of Boccherini's *Quartet in A Major*, Op. 33, No. 6, which appeared in December, The Friends of Recorded Music offers this very satisfactory rendition of Mozart's seldom heard *Quartet in E Flat, K.171*. While this work should not be included with the composer's most important compositions in this form, yet it contains sufficient beauty, especially in its charming *Andante*, to warrant it a welcome place in the repertory of recorded music. The Kreiner Quartet play Mozart with an intelligent understanding and strictly according to the best traditions. The reproduction will be found to be entirely satisfactory.

**Mozart: Quartet in E Flat Major, K.428.** Pro Arte Quartet. 3-12" discs (V-DB2820 to V-DB2822). \$2.50 each. (Three-pocket album available with this set at 50c additional.)

In this set, H.M.V. makes available a truly adequate recording of this lovely work. Certainly no one could ask for a better. This quartet is the third of the series of six which the composer dedicated to Haydn, and shows more than any of the others the influence of the great master upon the young Mozart. It dates from 1783, and in this work one may note



both the romantic and classical tendencies of the composer, each vying for ascendancy as the composition progresses. The first movement opens steeped in the romanticism of the early eighteenth century, but the classic spirit takes command long before the movement closes. Constantly throughout the work we find first one and then the other coming to the front. The Pro Arte players do a really inspired job, and the library of recorded music is substantially enriched by the addition of this recording.

## OPERA



**Wagner:** Bayreuth 1936 Festival recordings from *Lohengrin*, *Die Walküre* and *Siegfried*. Maria Müller (Soprano), Franz Völker (Tenor), Margarete Klose (Contralto), Jaro Prohaska (Baritone), Josef von Manowarda (Bass), Max Lorenz (Tenor) and Erich Zimmermann (Tenor), with the Chorus and Orchestra of the Festival House, Bayreuth, conducted by Heinz Tietjen. 9-12" discs (T-SKB02047 to T-SKB02055) in album. \$18.

T-SKB02047 *Lohengrin* — Gralserzählung (Im fernen Land).

Die Walküre—Siegmund heiss' ich.

T-SKB02048 *Die Walküre*—Winterstürme wichen dem Wonnemond.

T-SKB02049 *Lohengrin* — Gralserzählung (Im fernen Land).

T-SKB02050 *Lohengrin*—Königsgebet.

Lohengrin—Zug der Frauen zum Münster.

T-SKB02051 *Lohengrin*—Prelude to Act III and Bridal Chorus.

T-SKB02052 *Lohengrin*—Das süsse Lied verhallt.

T-SKB02053 *Lohengrin*—Lohengrins Abschied.  
Lohengrin—Höchstes Vertrau'n.

T-SKB02054 *Siegfried* — Schmelzlied (Nothung, neidliches Schwert).  
Siegfried—Schmiedelielied (Schmiede, mein Hammer).

T-SKB02055 *Siegfried*—Waldweben.

This album contains a group of records which were made in the Bayreuth Festspielhaus during the rehearsals for the 1936 Festival. All of them are under the very able direction of Heinz Tietjen, an artist who represents the best in the cultural musical life of the Germany of today. Pages might be written about these recordings but in this little bulletin we can do no more than briefly report our impressions concerning them. We have so many, and they are so much at variance one with the other, that this little review will very likely be more a series of disconnected statements than anything else.

Let us start with the best points first. Franz Völker's work throughout presents the finest example of Wagnerian singing that we have in recorded form, and that statement covers a lot of ground. . . . Maria Müller's *Sieglinde* is uncommonly fine—no one could ask for anything better. . . . The choral work, particularly in the *Bridal Chorus* and the *Procession to the Minister*, shows intelligent direction of a group of excellent voices, well and carefully trained. The shading and ensemble work in these two numbers might well be taken as examples by chorus directors anywhere. . . . The performances of the other singers might be termed "run of the mill"—satisfactory but not outstanding. . . . In selecting the numbers to be recorded the tried and true were chosen. No attempt was made to explore any fields that have not already been covered by previous recorders. . . . The reproduction throughout strikes a fair general average. The recordings were made in the empty Festspielhaus and the echoes of an empty auditorium are in evidence. In other recordings made at Bayreuth we have noticed that the orchestra seems to lack brilliance. This is true with these discs. It is especially noticeable in the passages for the brasses. . . . You will note from the list above that the first part of *Im fernen Land* is included twice in this set. First it appears on T-SKB02047 with *Siegmund heiss' ich* on the reverse side, and again on T-SKB02049 with its completion on the reverse side. As this item was issued abroad as an album set and not as individual discs, we can offer no explanation. It may be an advanced form of German efficiency, but to us it just seems stupid.

Now after all this, how shall we advise our readers? Perhaps this statement will help. We are going to add this album to our own personal collection, because it contains some of the finest renditions of Wagnerian music we have ever heard. And further for the reasons, that the very fine more than balances the average, the price is very reasonable for imported recordings of this character, and as Telefunken records are not being re-pressed in America, there is no use waiting for a domestic pressing. A very fine album accompanies this set of discs.

**Verdi: Un Ballo in Maschera**—Ma Dall 'arido stelo (Act II) and Morro, ma prima im grazia (Act III). Gina Cigna (Soprano) with orchestra. 1-12" disc (C-9122M). \$1.50.

This record precedes the American debut of Gina Cigna with the Metropolitan which is to take place about February first. We understand that she has been engaged to sing leading dramatic roles such as *Norma* and *Gioconda*, and if we may judge from the ability she displays on this disc, we should say that she is fully equipped for such tasks. Cigna possesses a fine voice of particularly wide range and good quality—she develops, especially in the lower register, tones of rare richness and power. The recording is satisfactory.



**Stars of the Metropolitan.** 5-12" discs (V-14202 to V-14206) in album. Victor Set M-329. \$10.

V-14202 Bizet: *Carmen*—Chanson du Toréador (Act 2). Lawrence Tibbett (Baritone) with Metropolitan Opera Chorus and Orchestra; Rossini: *Barbiere di Siviglia*—Largo Al Factotum (Act 1). Lawrence Tibbett (Baritone) with orchestra.

V-14203 Verdi: *Rigoletto*—Caro Nome (Act 1). Lily Pons (Soprano) with orchestra; Massenet: *Manon*—Le Rêve (Act 2). Richard Crooks (Tenor) with orchestra.

V-14204 Charpentier: *Louise*—Depuis le Jour (Act 3). Helen Jepson (Soprano) with orchestra conducted by Smallens; Wagner: *Die Walküre*—Dich Selige Frau Hält Nun Der Freund (Act 1). Lauritz Melchior (Tenor) and the Vienna Philharmonic Orchestra conducted by Walter.

V-14205 Wagner: *Die Walküre*—Der Männer Sippe Sass Hier Im Saal (Act 1). Lotte Lehmann (Soprano) and the Vienna Philharmonic Orchestra conducted by Walter; Verdi: *Traviata*—Di Provenza Il Mar (Act 2). John Charles Thomas (Baritone) with orchestra.

V-14206 Puccini: *Bohème*—Mi Chiamano Mimi (Act 1). Lucrezia Bori (Soprano) with orchestra; Verdi: *Aida*—Céleste Aida (Act 1). Giovanni Martinelli (Tenor) with orchestra.

As a tie-in with the series of Metropolitan Opera broadcasts which Victor is sponsoring each Saturday afternoon, this album, entitled *Stars of the Metropolitan*, is being released. It contains the very cream of Victor's operatic recordings, and may be recommended without reservation. This group of recordings should prove most attractive to all those who are just now starting a library of recorded music. Those who have been collecting records for some time doubtless have some of these recordings in their collections, for them the discs are available separately at \$2 each. Just in passing, it is interesting to note the large number of American artists in this group of *Stars of the Metropolitan*.

**Puccini: La Bohème**—Act IV. Sung in Italian. Lisa Perli (Soprano), Stella Andrevá (Soprano), Heddle Nash (Tenor), John Brownlee (Baritone), Robert Alva (Baritone), Robert Easton (Bass), with the London Philharmonic Orchestra conducted by Sir Thomas Beecham. 4-12" discs (C-68771D to C-68774D) in album. Columbia Set No. 274. \$6.

(This annotation is reprinted from the January, 1937, issue. It appeared in this place when the imported recording of this work was reviewed.)

We do not recall ever having been so impressed with a recorded version of an opera, as we were

when we completed playing this album containing the fourth act of *La Bohème*. We have tried to analyze our reactions, and the reasons for them, and have come to the conclusion that the principal cause for the deep impression that this recording made upon us, was the fact that we have here a really well-rounded performance. All of the singers seem to live their parts, having very likely rehearsed them until, to play the part was the natural thing to do. So many operatic performances are spoiled by the star bursting out in front at the expense of the lesser but also important rôles. Here we have team-work, and the result is glorious. Very likely the credit is largely due to the masterly direction of Sir Thomas Beecham, who to our mind rates with the very best conductors, both symphonic and operatic, now available in the world today. Sir Thomas's name upon a record label means to us a carefully rehearsed performance of real artistic merit. In all his many recordings he has not failed us once. Puccini has written fine opera—poor performances have often blasted his reputation—this performance should re-establish it among all those who hear these records.

**Hageman: Caponsacchi**—This Very Vivid Morn and Lullaby (Act 2). Helen Jepson (Soprano) with orchestra conducted by Alexander Smallens. 1-12" disc (V-14183). \$2.

The first American performance of Richard Hageman's opera *Caponsacchi* is scheduled for an early date at the Metropolitan, and so this disc is timely to say the least. In this work, we have an opera written by an American to be sung in English based upon Robert Browning's poem *The Ring and the Book*, and on this record, we have two important arias sung by the young American soprano, Helen Jepson. As this is a disc of real charm and merit, we Americans may take pride in its release. We hope that each of our readers will investigate this record, for we are very sure that they will be amply rewarded for their effort.

## VOCAL



**Grieg: Ich Liebe Dich and Ein Traum.** Kirsten Flagstad (Soprano) with piano accompaniment by Edwin McArthur. 1-10" disc (V-1804). \$1.50.

Flagstad gives us a *lieder* record of the first order, proving, if proof is needed, that she is not only a great Wagnerian interpreter, but an artist of rare ability in the realm of simple song. If you are interested in fine vocal discs, don't miss this one.

**Schubert: Des Fischers Liebesglück.** One side and **Schubert: Nacht und Träume.** Karl Erb (Tenor) with piano accompaniment by Bruno Seidler-Winkler. 1-10" disc (V-EG3611). \$1.35.

There is nothing outstanding about Erb's rendition of these Schubert songs. Pleasing but not noteworthy, might best describe this little disc.



**Moszkowsky: Liebe Kleine Nachtigall.** One side and **Delibes: Die Mädchen von Cadiz.** Miliza Korjus (Soprano) with orchestra conducted by Bruno Seidler-Winkler. 1-12" disc (V-EH973). \$1.90.

Coloratura singing of the first order, that at points fairly takes your breath. Korjus has a youthful voice of rare freshness and charm. Recording excellent.

**My Soul's Been Anchored in the Lord and Go Down Moses.** Marian Anderson (Contralto) with piano accompaniment by Kosti Vehanen. 1-10" disc (V-1799). \$1.50.

Two traditional negro spirituals sung as only Marian Anderson can sing them, attended with recording of the first class.

**Sibelius: Slända (Op. 17, No. 5) and Aus Banger Brust (Op. 50, No. 4).** Eva Leoni (Soprano) with piano accompaniment by Jacques Pintel. 1-12" disc (C-9123M). \$1.50.

These songs and the singer are unknown to us. Neither seem of any great distinction, perhaps repeated hearings may reveal merits which are not immediately discernible. The reproduction is very good.

## PIANO



**Bach:** Selections transcribed for piano by Kelberine. Jeanne Behrend (Piano) and Alexander Kelberine (Piano). 4-10" discs (V-1800 to V-1803); \$1.50 each, and 2-12" discs (V-14207 and V-14208); \$2 each, in album. Victor Set M-330. \$10.

V-1800 Komm, süßer Tod and Ich ruf' zu Dir, Herr Jesu Christ.

V-1801 Herzlich thut mich verlangen and Wer nur den lieben Gott lässt walten.

V-1802 Er denket der Barmherzigkeit (From Cantata No. 10).

Ertödt uns durch dein Güte (From Cantata No. 22).

V-1803 Prelude and Fugue in G Minor (From the Eight Little Preludes and Fugues for the Organ).

V-14207 Prelude in E Major (From the Sixth Sonata for Violin).  
Aus der Tiefe rufe ich.

V-14208 Nun komm, der Heiden Heiland.  
Adagio (From the Organ Toccata in C Major).

We believe that lovers of Bach will be entirely happy with Alexander Kelberine's arrangements of this immortal music, and we further believe that they will also be very happy with Miss Behrend's and Mr. Kelberine's performances. In fact, we are very sure that most Bach enthusiasts are going to want to add this volume to their libraries.

Just a word or two about these two young artists—Miss Behrend was born in Philadelphia, and studied with Julius and Maurits Leefson, and later at the Curtis Institute with Josef Hoffmann. She has been playing in public since her eleventh year. Among her important engagements have been several with the Philadelphia Orchestra. Mr. Kelberine was born at Kieff in Russia. In a short sketch, which appeared in the programme of the Philadelphia Orchestra upon the occasion of a recent appearance with that organization, Mr. Kelberine wrote:

"I sculpted, drew, painted, wrote poetry and prose, posed and composed, but finally got stuck playing the piano. . . . In Vienna I attempted to acquire some wisdom in the classes of Freud and Tagore but emerged more confused than ever. In Berlin I was completely swept by the genius of Busoni, to whose sanctum I paid weekly visits, too young then, however, to fully comprehend his greatness. Upon his advice I enlisted as a pupil of that aristocrat of all pianists, Alexander Siloti, whom I followed to these United States, and with whom I remained in apprenticeship nearly a decade. After that I toured, taught, and amused myself making transcriptions for other pianists."

Each of the records in this set contains piano solos except V-14208 which consists of two arrangements for two pianos. These discs may be purchased separately at the prices mentioned.

**de Severac: Cerdana (No. 5 Le Retour des Muletiers).** One side and **Fauré: Prelude in D Minor, No. 5; Fifth Impromptu in F Sharp Minor.** Robert Casadesus (Piano). 1-12" disc (C-68853D). \$1.50.

Robert Casadesus gives three sparkling performances on this disc of works representative of these two modern French composers. We seem to remember a previous recording of the *Impromptu No. 5* by Marguerite Long, the others are new items in the realm of recorded music. Mr. Casadesus is an artist who never fails to thrill us, and we are happy to know that he is at present having a most successful concert tour in this country. The reproduction of the piano on this disc is particularly fine.

**Debussy: Sarabande and Menuet (No. 3 from Petite Suite).** George Copeland (Piano). 1-12" disc (V-14201). \$2.

Lovers of the music of Debussy will welcome these exceptional recordings by George Copeland, the friend, companion and pupil of the composer. Adequate recordings of these pieces have been requested many times, and it is with sincere pleasure that we are able to announce them to our readers. There is no question in our mind that they will be joyfully received, and it is very unlikely that they will be bettered in any future recordings.



## VIOLIN



**Bach: Partita No. 2 in D Minor.** Nathan Milstein (Violin). 3-12" discs (C-68814D to C-S-68816D) in album. Columbia Set No. 276. \$4.50.

This work is properly labeled *Partita No. 2*, although it is generally known as *Sonata No. 4*. In this group of six works for unaccompanied violin, Bach wrote three sonatas and three partitas listing them alternately beginning with a sonata, but for convenience they are usually listed as six sonatas and numbered accordingly, thus the second partita becomes the fourth sonata. This all may sound a bit confusing, but the work which Mr. Milstein has just recorded, call it what you will, has been previously recorded both by Yehudi Menuhin and Adolph Busch. It would hardly seem that three recordings of this work are necessary, especially because the nature of the work is such that it can only appeal to a very limited group. However, at present we may make our choice, and for us the choice lies between Menuhin and Milstein, with the odds in favor of the latter. Mr. Milstein's recording is just about one-half the price of Menuhin's and we are not at all sure but that we would choose it even if the cost were the same. Milstein develops a smooth, clear, warm tone that is particularly lovely for unaccompanied work, and his technique is of the very best. The reproduction throughout this set of discs is excellent.

**Reger: Suite in A Minor**—Menuett and Burleske. One side and **Reger: Liebestraum.** Max Strub (Violin) with piano accompaniment by Elly Ney. 1-12" disc (V-EH969). \$1.90.

Interesting pieces for violin with an excellent piano accompaniment by Elly Ney, make this a disc that should not be passed by without a hearing. Recording good.

**Weiner: Gypsy Fantasy and Shadows of the Past** (Gypsy Folk Song—arr. Weiner). Michael Weiner (Violin) and Emil Konevsky (Piano). 1-12" disc (C-7334M). \$1.25.

Melodious sensuous Gypsy music played with plenty of spirit by a pair of artists who are particularly well equipped for their task. Fine recording prevails.

## BAND



**Reissiger: Die Felsenmühle**—Overture. One side and **Leutner: Fest**—Overture. Band conducted by Winkler. 1-12" disc (V-EH964). \$1.90.

A good German concert band plays just the type of music you would expect from such an organiza-

tion. Beer garden music of the better grade, performed with plenty of spirit, under the direction of a conductor who knows his business. Recording good.

## MISCELLANEOUS



**Bach: Italian Concerto.** Three sides and **Bach: Fugue in C Minor** (From *Das Musikalische Opfer*). Ralph Kirkpatrick (Harpsichord). 2-12" discs (Musicraft 1006 and 1007). \$1.50 each.

This pair of discs introduces to those who are interested in recorded music, Ralph Leonard Kirkpatrick. Mr. Kirkpatrick was born in U. S. A. in 1911. Harvard A.B. 1931, won John Knowles Paine Traveling Fellowship in Music, 1931-33. Studied with Wanda Landowska and Nadia Boulanger in Paris. Guggenheim Fellowship, 1936, for further study of source material in connection with 17th and 18th century chamber music. Has toured the Continent and England as harpsichordist and clavicordist, and has appeared in America with the Boston Symphony, N. Y. Philharmonic-Symphony Chamber Orchestra and other important organizations. He has also appeared in concerts at Harvard, Yale, Columbia and many other outstanding institutions of learning.

Mr. Kirkpatrick is certainly the premier American exponent of his instrument as these discs will amply demonstrate. We understand that Mr. Kirkpatrick has made other recordings for Musicraft, and we shall look forward to their release with more than casual interest. The reproduction on the present discs is satisfactory; however, they have been recorded by the high fidelity method at a low dynamic level and should be played with a soft needle or with the volume control turned up very slightly.

**Oyanguren: Arabia and Andalucia.** Julio Martinez Oyanguren (Guitar). 1-10" disc (C-17080D). \$1.

Mr. Oyanguren's first little disc, which was released last month, caused quite a stir amongst those who are interested in solo guitar playing. This month he offers a couple of his own compositions which should prove equally attractive. The playing and the recording maintain the high standard of the earlier disc.

**Rousseau: Variations Pastorales.** One side and **Pienné: Impromptu—Caprice** (Op. 9). Mildred Dilling (Harp). 1-12" disc (C-68852D). \$1.50.

Mildred Dilling's records are a joy to listen to, and they must be a great source of inspiration to students of her instrument. The present disc is no exception. Playing and recording superb.

The first letters in the record number indicate the manufacturer: B—Brunswick, C—Columbia, O—Odeon, PA—Parlophone, PD—Polydor, T—Telefunken, and V—Victor.